

Roy Guzmán

Intento de mi organidad
(2021)

for string quartet

PARTICELLAS

Performance notes



Cells were one permute notes or sections as indicated.



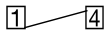
This symbol is to choose freely the section or the notes as indicated.



Pressure technique in false harmonic fingering. $\boxed{0}$ is a bend with the fourth finger until $\boxed{7}$ that is the fourth finger hovering above string in false harmonic position which means a normal technique playing technique.

2 3 4

The numbers are 2, 3 and 4 which indicates the interval position of the fourth finger in a false harmonic position. 2 is a mayor second of distance. 3 is a third of distance and 4 is a fourth of distance.



This symbol and its diagonal line is written so that the fourth finger moves from one pressure to another in false harmonic fingering.

sp, st

sp# and *st#* sometimes is used to indicate the distance of the bow in regards to the normal bowing position. *Sp3* means at the edge of the bridge. *St3* means at the end of the fingerboard.



Notes in this manner is spatial notation played in relation to their position in the bar.



Dotted lines usually indicate a concerted event or a simultaneous event.



This notation is aleatoric pressure levels for the fourth finger in false harmonic position.



This notation is to indicate aleatoric fourth finger positioning in between a distance of a mayor second to a distance of a fourth in a false harmonic position.



This indicates use of rules or algorithm directions regarding dynamics, positioning of the bow or other indications as indicated.



This notation indicates to sustain the note until the line stops.

VIOLIN I

Intento de mi organidad I for string quartet

1

Roy Guzmán
2021

♩ = 40 bpm / ♪ = 160 bpm

Violin I score for 'Intento de mi organidad I' for string quartet. The score is written in 4/4 time and includes various musical notations such as fingerings, dynamics, and articulations.

Measures 1-4: Starts with a whole note on G4 (fingering 4, *mp*). A slur covers measures 2-4 with fingerings 6 and 5. A dynamic marking *sp3* is above the staff, and *st3* is at the end of the slur.

Measures 5-8: Measure 5 has a whole note on G4 (fingering 6, *mp*). A slur covers measures 6-8 with fingerings 4 and 4. A dynamic marking *sp3* is above the staff, and *st3* is at the end of the slur. A dynamic marking *pp* is below the staff at the end of the slur.

Measures 9-12: Measure 9 has a whole note on G4 (fingering 5, *mf*). A slur covers measures 10-12 with fingerings 7, 4, and 5. A dynamic marking *sp3* is above the staff, and *st0* is at the end of the slur. A dynamic marking *mp* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp2* is above the staff, and *st0* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur.

Measures 13-16: Measure 13 has a whole note on G4 (fingering 5, *mf*). A slur covers measures 14-16 with fingerings 7, 4, and 7. A dynamic marking *sp3* is above the staff, and *st3* is at the end of the slur. A dynamic marking *mp* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur.

Measures 17-20: Measure 17 has a whole note on G4 (fingering 7, *mp*). A slur covers measures 18-20 with fingerings 5, 4, and 5. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *mp* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur.

Measures 21-24: Measure 21 has a whole note on G4 (fingering 6, *f*). A slur covers measures 22-24 with fingerings 4 and 5. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mp* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur.

Measures 25-28: Measure 25 has a whole note on G4 (fingering 5, *mp*). A slur covers measures 26-28 with fingerings 7, 4, and 7. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mp* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur. A dynamic marking *sp* is above the staff, and *st* is at the end of the slur. A dynamic marking *mf* is below the staff at the end of the slur. A dynamic marking *f* is below the staff at the end of the slur.

29

5:3

sp → *st* → *sp*

st *sp* *st* *st* → *sp* → *st*

mp *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf*

33

3

st

f *mp* *f*

37

st → *sp*

mp *f*

41

sp

f

45

st → *sp*

mf

49

3

st → *sp*

mf

53

5

st → *sp*

sf p

Detailed description: This musical score consists of six staves of music in treble clef. The first staff (measures 29-32) features a melodic line with various dynamics and articulations. It includes a triplet of eighth notes (measures 30-31) and a half note (measure 32). The second staff (measures 33-36) continues the melody with a triplet of eighth notes (measures 33-34) and a half note (measure 35). The third staff (measures 37-40) shows a melodic line with a half note (measure 37) and a half note (measure 38). The fourth staff (measures 41-44) features a melodic line with a half note (measure 41) and a half note (measure 42). The fifth staff (measures 45-48) shows a melodic line with a half note (measure 45) and a half note (measure 46). The sixth staff (measures 49-52) features a melodic line with a half note (measure 49) and a half note (measure 50). The seventh staff (measures 53-56) shows a melodic line with a half note (measure 53) and a half note (measure 54).

57

3

5

sp → *st*

mp *f* *mp*

61

present

st *sp* *st* *sp* *st* *8va* *sp* *st* *st*

6

4 5 5 6 4 6 4

[*mp* - *f*]

65

shinny

sp *8va* *sp* *sp*

mp *mf* *f* *p*

5

69

3

st *sp* *st* *sp* *st*

p

4 5 2 4 5 6 7

73

sp *st*

sp *st*

6 5 4 5 6 6 4

[*p* - *f*]

77

sp *st*

sp *st*

6 6 4 6 6 4 6 6

81

st *sp*

#2 3 4

6 4

f *mp*

85 *st* $\xrightarrow{4}$ $\xrightarrow{3}$ $\xrightarrow{2}$ *sp* $\xrightarrow{4}$ *st* $\xrightarrow{3}$ $\xrightarrow{4}$ *sp* $\xrightarrow{2}$ *st*

f *mp* *f* *mp* *f*

89 [*st3 - sp3*]

mf - ff

93 *present* [*st - sp*]

mf - f *p* *ff*

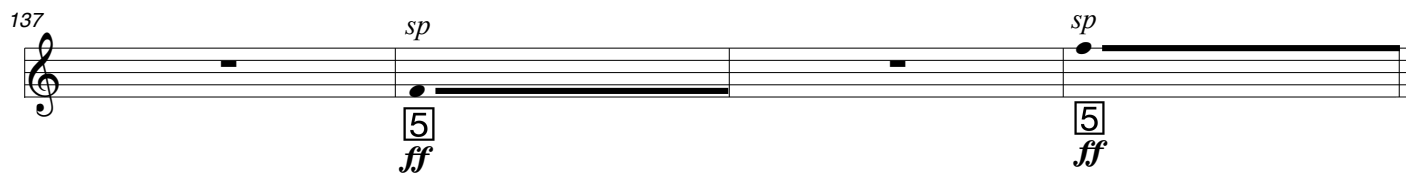
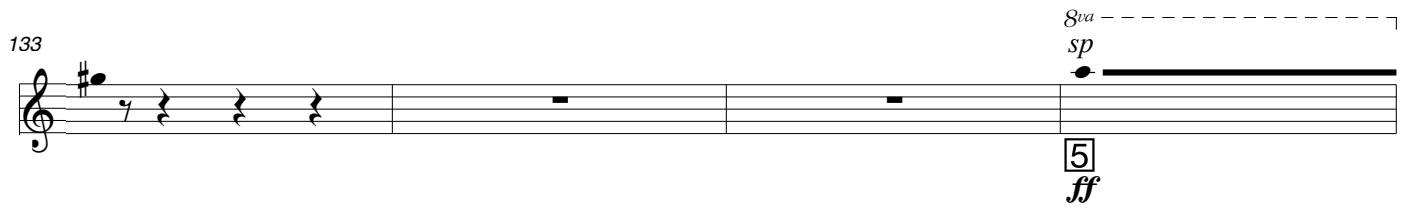
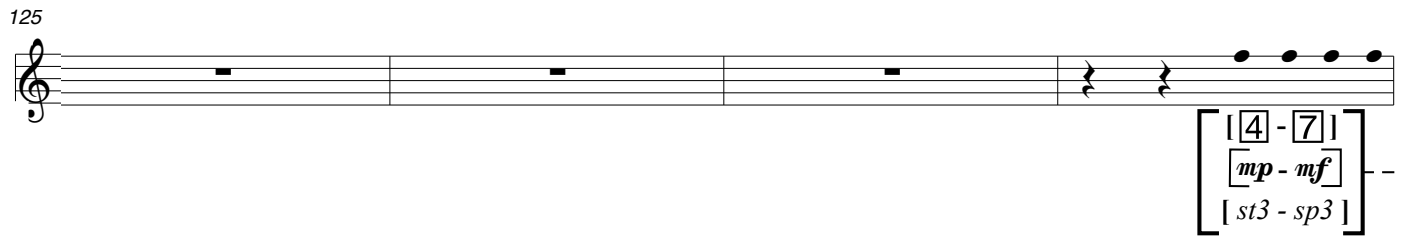
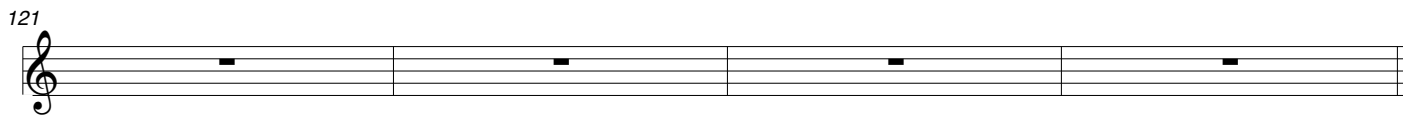
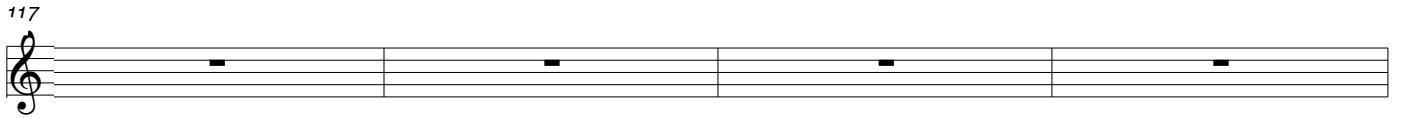
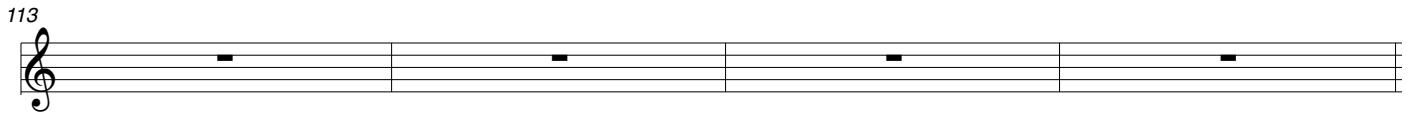
97 7 *8va*

mf - f *ff*

101 *mp*

105 5 *mf*

109 [[4 - 7]] [*mp - f*] [*st3 - sp3*]



8va

141

sp

mf

p

f

mp

tenuto

7

3

4

5

6

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169

f *f* [*mp* - *f*] [*st* - *sp*] *f*

173

f *mp* *f* *ff* *pp*

177

ff *mf*

181

mp

185

mf *ff* *mf* *f* *p* *f* *p* *f* *sf* *p* *p* *mf*

189

mf

193

[*mp* - *f*] *mf*

197

5 3:2

mf *ff* *mp* *p* *f* *p*

201

3

st *sp* *st* *sp* *sp* *st* *sp* *st*

f *p* *mp* *f* *f* *f* *mp* *f* *f* *f*

205

sp *sp*

mp *ff* *p* *f*

209

4 7 5:3

213

5 5

217

tenuto 7 5 6 5

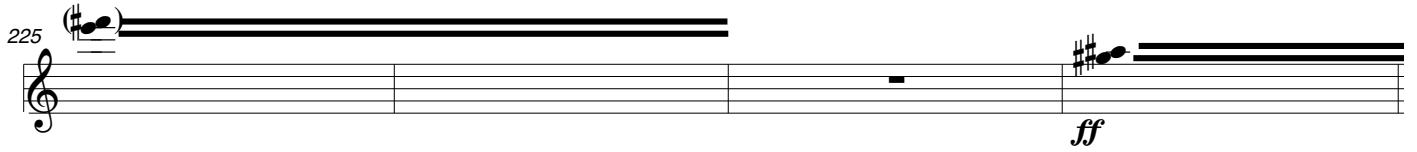
$\left[\begin{array}{l} \text{mp} - f \\ \text{st} - \text{sp} \end{array} \right] = \phi$ $\left[\text{mf} - \text{ff} \right]$

221

7 7 5

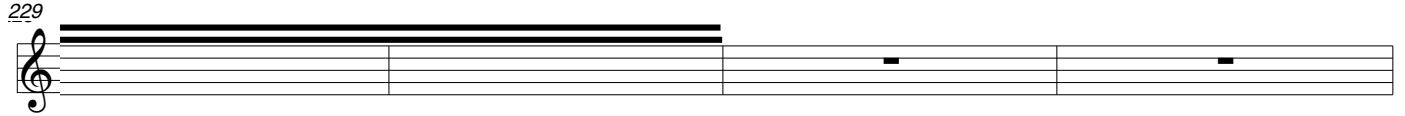
ff *ff*

225



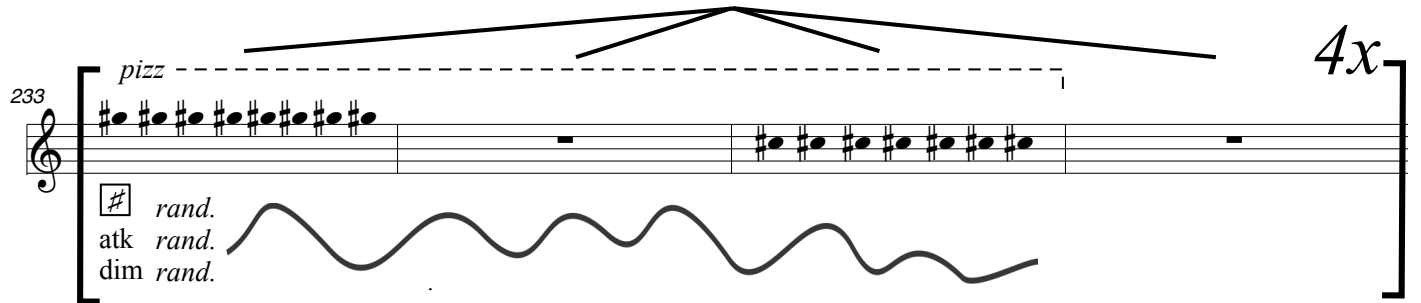
ff

229



233

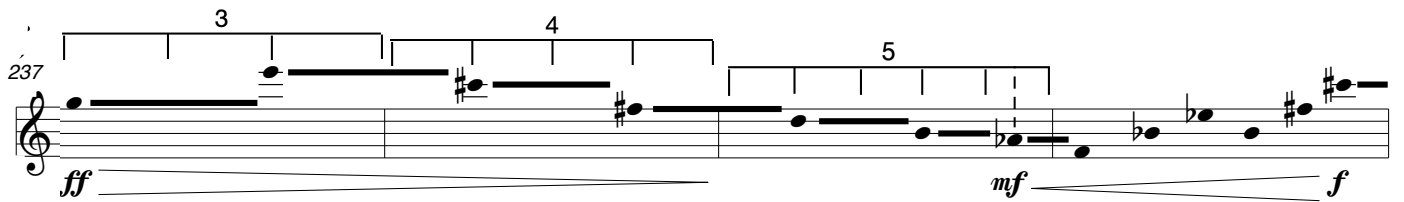
pizz



4x

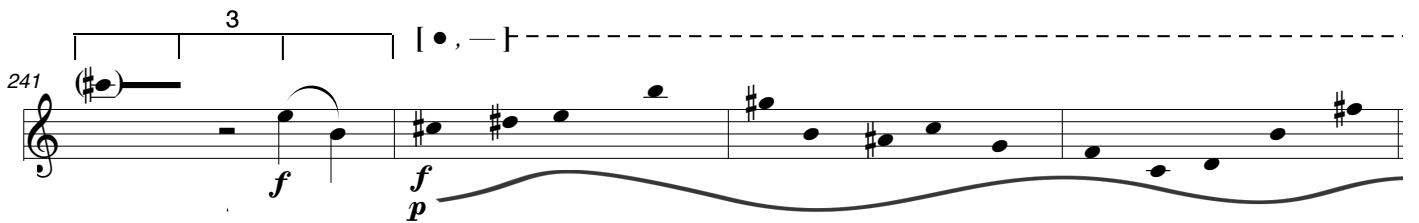
rand.
atk rand.
dim rand.

237



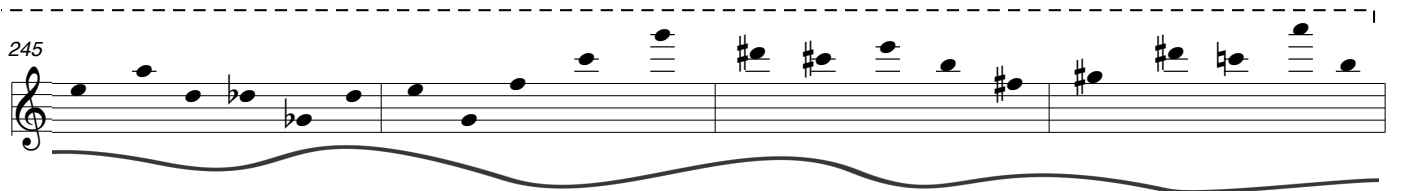
ff *mf* *f*

241



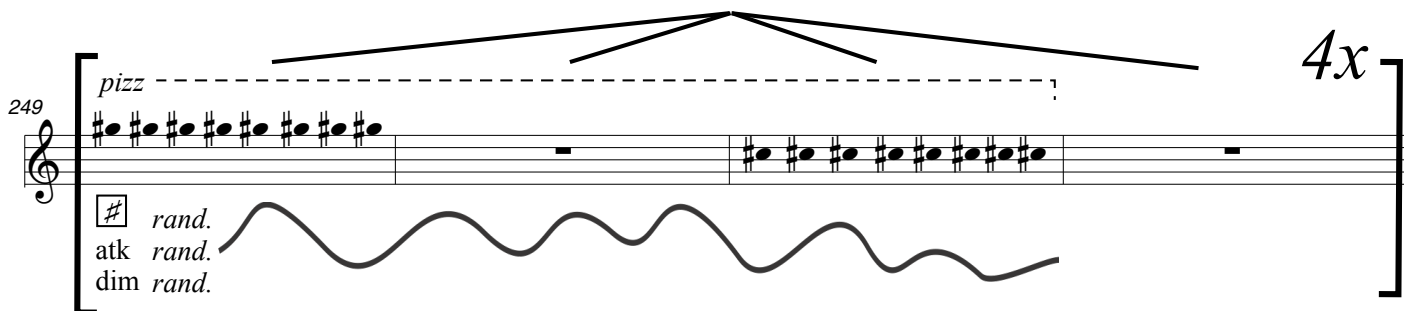
f *f* *p*

245



249

pizz



4x

rand.
atk rand.
dim rand.

10

253

5 4 3

pp *ff*

257

7 7 7 7

ϕ

[4] - [7]

261

7 7 7 7

265

5 5 5 5

ϕ

[4] - [7]

269

5 5 5 5

273

8va

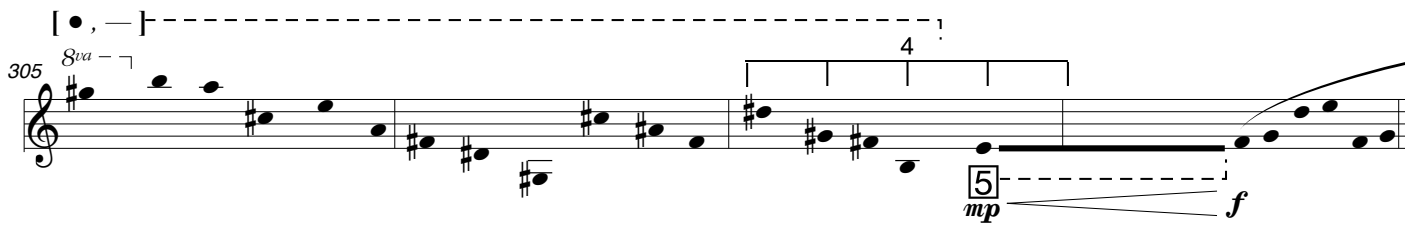
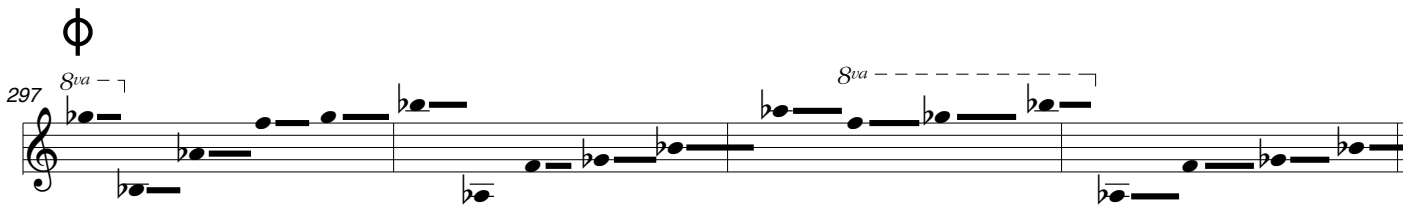
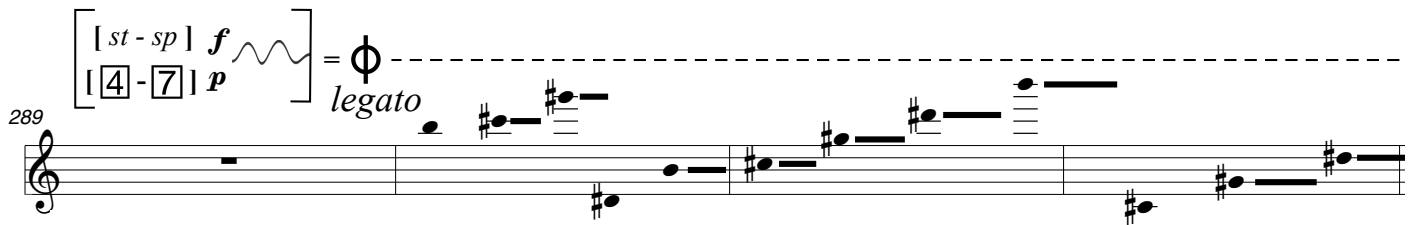
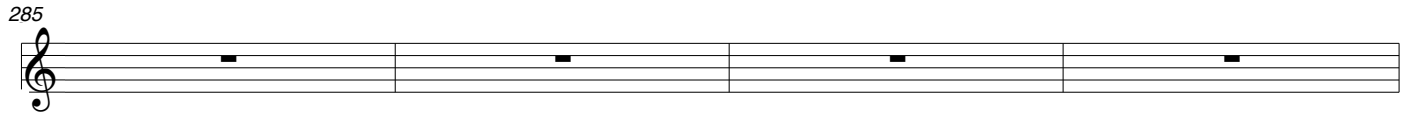
5 7 7 5

ϕ

[4] - [7]

277

5 6 8 5



309 *ff* *mp* 3 ϕ

313 *tenuto* 5

317 *non vibrato* *mf* 6

321

325 ϕ 5 7 3

329 ϕ 7 5 4 *lento* *f*

333 3 5 4 *p*

Detailed description: This musical score is for a string instrument, likely a violin or viola, in a key with one sharp (F#). It consists of seven staves of music, numbered 309 to 333. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Measure 309 starts with a treble clef and a key signature of one sharp. It features a series of ascending eighth notes, followed by a triplet of eighth notes, and then a half note. A crescendo hairpin leads to a fortissimo (ff) dynamic, and a decrescendo hairpin leads to a mezzo-piano (mp) dynamic. Measure 313 has a tenuto marking over a half note. Measure 317 has a non vibrato marking over a half note. Measure 325 has a fermata over a half note. Measure 329 has a fermata over a half note. Measure 333 has a decrescendo hairpin leading to a piano (p) dynamic. The score includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

337

3 5:2 7 5

341

sim *arpeggiado* *repeat very fast non evenly*

345

repeat very fast non evenly *

349

rit *

353

mp *mf* *ff* *ff*

357

pizz *p* *mf*

361

ff *p*

365 *melodioso*

6
f

369 *fast arpeggio accel . . .*

f
p

mp

373 *permute as fast as possible including double stops*

arco → *pizz* → *rit*

5

3

377

* *s* *st* → *sp* → *st*

4

5 **4** **6** **5**

d *mf* → *mp* → *mf* → *f* → *mf* → *mp*

* *s* = *st*, *sp*
 # = false harmonic, position from 2nd to 4th
 □ = pressure level
d = dynamic

341

→ *sp*

2

6

f

385

s → *sp* → *st* → *st* → *sp*

4 → 3 → 3 → 2

4 **3** **2** **4**

d *mp* → *mf* → *f*

389

→ *st* → *sp* → *st*

4 → 4 → 4

6 **5** **4**

ff → *f* → *mf*

393

s → *sp* → *sp* → *st* → *st* → *sp* → *st*

→ 4 → 2 → 2 → 3 → 4 → 3

d *f* *mf* *f* *ff* *mf* *mf*

3 0 4 6 5 4

397

sp

3

6

f

401

ϕ

5 4

4 5 4

mf *f*

405

1.

2x

ϕ

mp

409

sp

7

ϕ

5

f *mp*

413

417

mf

421

mf

425

f *tenuto* *mp*

429

f

433

f

437

tenuto *st* *mp* *f* *mp* *f* *mp*

441

mp

445

mp

449

5

8^{va}

mp

4

mp

5

7

ϕ

453

5

fast arpeggio

permutate ad lib

5

457

permutate ad lib

461

465

7

6

4

Entropy

MAX

MIN

sp

2 3 4

0 1 2 3

pppp → *ffff*

469

duration range

[]

* more long notes

473

477

A musical staff with a crescendo line above it. A bracketed musical phrase [] contains a quarter note followed by an eighth note. The staff continues with a dashed line and a bracketed phrase [] labeled "random 4ths & 5ths".

481

A musical staff with a piano icon (two vertical lines) on the left. A sequence of numbered boxes [0][1][2][3][4][5] is shown, with a sharp symbol (#) and the numbers 2 3 4 below them.

485

A musical staff with a bracketed musical phrase [] containing a quarter note followed by an eighth note. The staff continues with a dashed line and a bracketed phrase [] containing the numbers 4 5 6.

489

A musical staff with a decrescendo line above it. A bracketed musical phrase [] contains a quarter note followed by an eighth note. The staff continues with a dashed line and a bracketed phrase [] containing a quarter note followed by an eighth note, ending with a treble clef.

493

A musical staff with a treble clef. A bracketed musical phrase [] contains a quarter note followed by an eighth note. The staff continues with a dashed line and a bracketed phrase [] containing the numbers 4 5. The dynamic marking *mf* is at the beginning, and *ppp* is at the end.

497

A musical staff with a treble clef. The staff contains a series of rests.

501

A musical staff with a treble clef. The staff contains a series of rests. A dynamic marking *st* is above the staff, and a dynamic marking *p* is below the staff.

505

st

4

5

p

509

513

4

4

517

521

st → *sp*

4

5

p

4

4

p

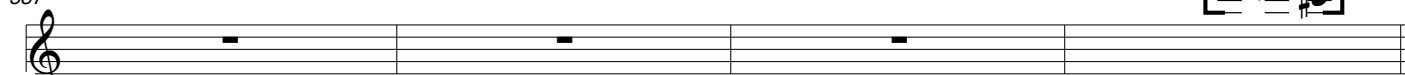
sp


525



529

533

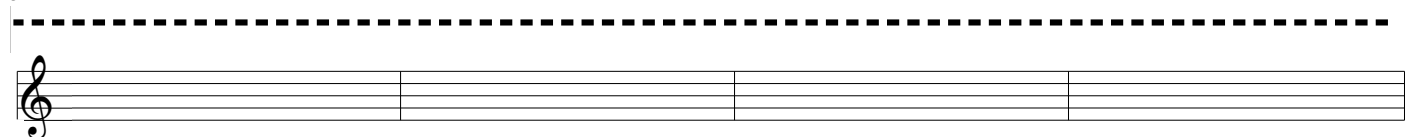
537



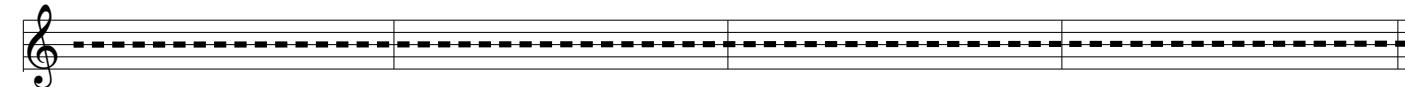
[] - - -

[ → ]
[4 - 5]
[*p - ppp*]

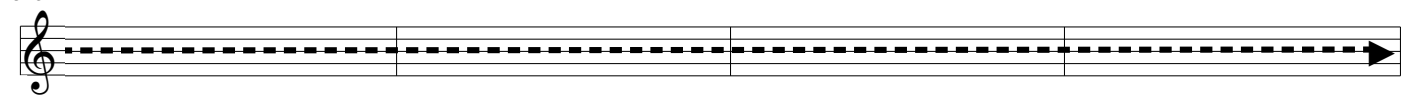
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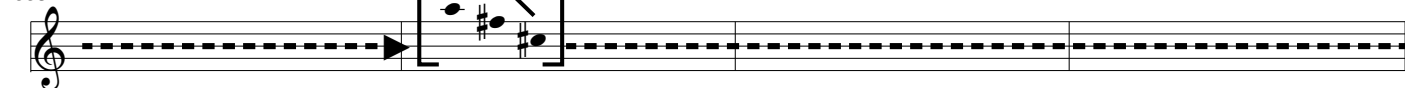
545



549



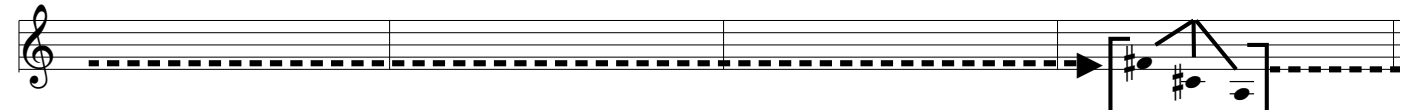
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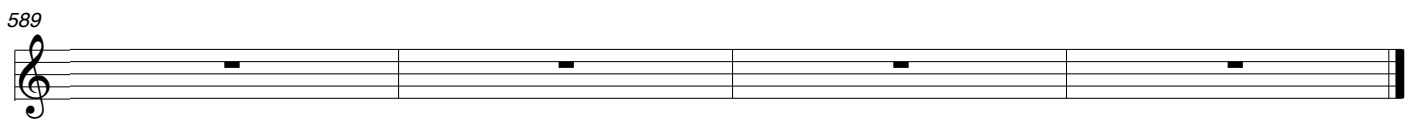
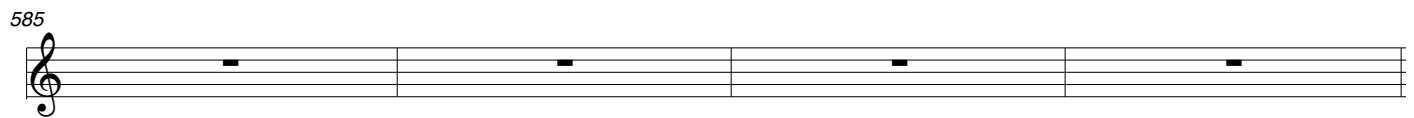
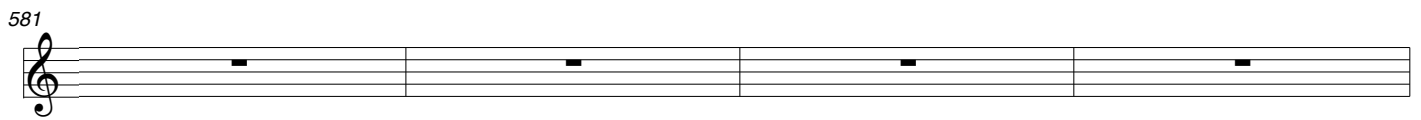
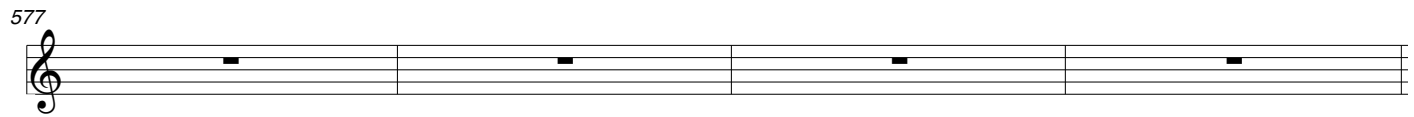
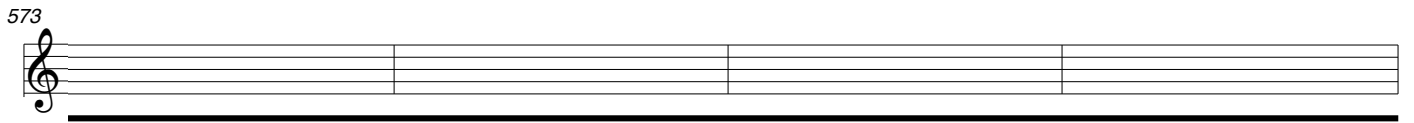
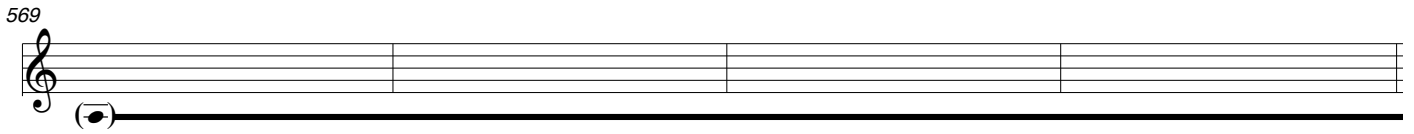
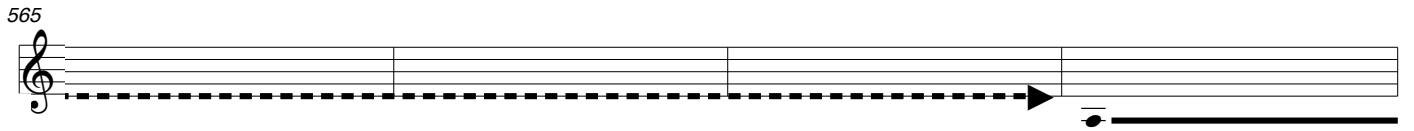


557



561





Performance notes





Cells were one permute notes or sections as indicated.



This symbol is to choose freely the section or the notes as indicated.



Pressure technique in false harmonic fingering.  is a bend with the fourth finger until  that is the fourth finger hovering above string in false harmonic position which means a normal technique playing technique.

2 3 4

The numbers are 2, 3 and 4 which indicates the interval position of the fourth finger in a false harmonic position. 2 is a mayor second of distance. 3 is a third of distance and 4 is a fourth of distance.



This symbol and its diagonal line is written so that the fourth finger moves from one pressure to another in false harmonic fingering.

sp, st

sp# and *st#* sometimes is used to indicate the distance of the bow in regards to the normal bowing position. *Sp3* means at the edge of the bridge. *St3* means at the end of the fingerboard.



Notes in this manner is spatial notation played in relation to their position in the bar.



Dotted lines usually indicate a concerted event or a simultaneous event.



This notation is aleatoric pressure levels for the fourth finger in false harmonic position.



This notation is to indicate aleatoric fourth finger positioning in between a distance of a mayor second to a distance of a fourth in a false harmonic position.



This indicates use of rules or algorithm directions regarding dynamics, positioning of the bow or other indications as indicated.



This notation indicates to sustain the note until the line stops.

VIOLIN II

Intento de mi organidad I for string quartet

1

Roy Guzmán
2021

♩ = 40 bpm / ♪ = 160 bpm

sp3 → *st3*

mp

5 *st3* → *sp3*

mp → *pp*

9 *st* *sp3* *sp3* *st* *sp*

mp *mf* *mf* *mp* *mf*

13 *st3* 5:3 *8va* *st* *sp* *sp* *st* *st* → *sp*

mf *mf* *mp* *f* *mf* *mp* → *f*

17 *st* *sp* *st* *sp* *st* *st* *st* *st* *sp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *f*

21 5 *st* → *sp* → *st* 3 *st*

f → *mp* → *f* *f*

25 7:3 *st* → *sp* → *st* 7:3 *st* → *sp* → *st*

mf > *mp* < *mf* *mf* > *mp* < *mf*

[illegible]

[illegible]

65 *shinny* *sp*

mp *mf* *sp* *sp* *mp*

73

sp
st

sp
st

sp
st

[p - f]

6 4 6 6 4 6 6 4

Example 1: Musical score for a piano and voice. The piano part features a continuous tremolo on a single note, marked with a sharp sign (#). The vocal line is written on a staff with a treble clef and a key signature of one sharp (F#). The lyrics '8va sp st' are written above the vocal staff, indicating an octave register and dynamic markings. The score is divided into measures by vertical bar lines, with some measures containing a sharp sign (#).

85 *st* *sp* *st* *sp* *st*

4 3 2 4 4

6 4 6 4 6

f *mp* *f* *mp* *f*

89 7 5 6

[*st3* - *sp3*]

4 5 6 4 5 4 6 4 5 6 5 4 5 6 5 4 5 4

[*mf* - *ff*]

93 *present* [*st* - *sp*]

[*mf* - *f*] *p* *ff*

97 7

4 5 4 5

[*mf* - *f*]

[2 - 7] [*mp* - *mf*] [*st3* - *sp3*]

101

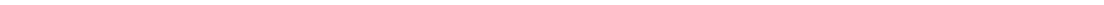
105 5

4 5

[*mp* - *mf*]

109

113



A musical staff with a treble clef. The staff contains a single whole rest, indicating a full measure of silence.

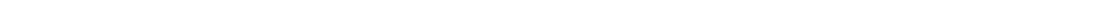
117



A musical staff with a treble clef, showing a whole rest in the first measure.

[illegible]

129



A musical staff with a treble clef, divided into four measures. Each measure contains a whole rest, represented by a horizontal line with a vertical tick mark in the center.

137

sp

ff

[5]

[4] - [7]

[*mp* - *f*]

[*st* - *sp*]

sp

ff

[5]

141

7 tenuto 3

mp ff p f mp

145

4 7:3 3 5

f mp f p mf ff fff f

149

pizz sp

ff pp mf f

153

3 presente con vibrato

f mp [4 - 7] mp - f

157

p - mp p f

161

3 4

mp p < f

165

5 st - sp tenuto

mf - f mf

Detailed description: This musical score is for guitar, spanning measures 141 to 165. It features a single melodic line on a treble clef staff. Measure 141 begins with a whole rest, followed by a half note G4 (finger 2, mezzo-forte), a quarter note F#4 (finger 6, piano), and a half note E4 (finger 4, forte). Measure 142 contains a whole note D4 (finger 5, mezzo-piano), a half note C#4 (finger 4, fortissimo), and a half note B3 (finger 1, fortissimo). Measure 143 has a whole note A3 (finger 5, fortissimo), a half note G3 (finger 1, fortissimo), and a half note F#3 (finger 5, fortissimo). Measure 144 consists of a whole note E3 (finger 5, fortissimo), a half note D3 (finger 1, fortissimo), and a half note C3 (finger 5, fortissimo). Measure 145 starts with a whole note B2 (finger 5, fortissimo), followed by a half note A2 (finger 6, fortissimo), and a half note G2 (finger 5, fortissimo). Measure 146 has a whole note F#2 (finger 5, fortissimo), a half note E2 (finger 4, fortissimo), and a half note D2 (finger 5, fortissimo). Measure 147 contains a whole note C2 (finger 5, fortissimo), a half note B1 (finger 4, fortissimo), and a half note A1 (finger 6, fortissimo). Measure 148 is a whole note G1 (finger 5, fortissimo). Measure 149 begins with a whole rest, followed by a half note F#1 (finger 4, fortissimo), a quarter note E1 (finger 6, fortissimo), and a half note D1 (finger 5, fortissimo). Measure 150 has a whole note C1 (finger 4, fortissimo), a half note B0 (finger 6, fortissimo), and a half note A0 (finger 5, fortissimo). Measure 151 consists of a whole note G0 (finger 4, fortissimo), a half note F#0 (finger 6, fortissimo), and a half note E0 (finger 5, fortissimo). Measure 152 is a whole note D0 (finger 4, fortissimo). Measure 153 starts with a whole note C0 (finger 5, fortissimo), followed by a half note B0 (finger 4, fortissimo), and a half note A0 (finger 6, fortissimo). Measure 154 has a whole note G0 (finger 5, fortissimo), a half note F#0 (finger 4, fortissimo), and a half note E0 (finger 6, fortissimo). Measure 155 consists of a whole note D0 (finger 5, fortissimo), a half note C0 (finger 4, fortissimo), and a half note B0 (finger 6, fortissimo). Measure 156 is a whole note A0 (finger 5, fortissimo). Measure 157 begins with a whole note G0 (finger 4, fortissimo), followed by a half note F#0 (finger 6, fortissimo), and a half note E0 (finger 5, fortissimo). Measure 158 has a whole note D0 (finger 4, fortissimo), a half note C0 (finger 6, fortissimo), and a half note B0 (finger 5, fortissimo). Measure 159 consists of a whole note A0 (finger 4, fortissimo), a half note G0 (finger 6, fortissimo), and a half note F#0 (finger 5, fortissimo). Measure 160 is a whole note E0 (finger 4, fortissimo). Measure 161 starts with a whole note D0 (finger 5, fortissimo), followed by a half note C0 (finger 4, fortissimo), and a half note B0 (finger 6, fortissimo). Measure 162 has a whole note A0 (finger 5, fortissimo), a half note G0 (finger 4, fortissimo), and a half note F#0 (finger 6, fortissimo). Measure 163 consists of a whole note E0 (finger 5, fortissimo), a half note D0 (finger 4, fortissimo), and a half note C0 (finger 6, fortissimo). Measure 164 is a whole note B0 (finger 5, fortissimo). Measure 165 begins with a whole note A0 (finger 4, fortissimo), followed by a half note G0 (finger 6, fortissimo), and a half note F#0 (finger 5, fortissimo).

169 *f* *mp - f* *st - sp* *f*

173 *f* *mp* *f* *ff* *pp*

177 *ff* *mf*

181 *mp*

185 *mf* *ff* *mf* *f* *p* *f* *sf* *p* *p* *mf*

189 *mf*

193 *mp - f* *mf*

197 *mf* *mf* *ff* *mp* *p* *f* *p*

201 *f* *p* *sp* *sp* *st* *sp* *st* *sp* *st* *sp*

205 *sp* *ff* *p* *f* *[4 - 5]* *[mp - f]*

209 *[5]* *4* *7* *5:3*

213 *[6]* *[5]* *[4]* *[mp - f]* *[st - sp]* = ϕ

217 *7* *tenuto* ϕ *6* *7* *[mf - ff]*

221 *5* *4* *3* *4* *ff*

225

7

4

5 *ff*

5 *ff*

7

6 *ff*

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into three measures. The first measure contains a quarter rest, followed by a dotted quarter note on F#4, and a quarter rest. The second measure contains a dotted quarter note on F#4 and a quarter rest. The third measure contains a dotted quarter note on F#4 and a quarter rest. Above the first measure is a bracket with the number 7. Above the second measure is a bracket with the number 4. Below the first measure is a box containing the number 5, and below the second measure is a box containing the number 5. Below the third measure is a box containing the number 6. The dynamic marking *ff* is placed below each of these boxes. A line connects the box with the number 5 in the second measure to the box with the number 7 in the third measure. A dashed line extends from the box with the number 6 in the third measure to the right.

229

7

4

mp *mp*

236

pizz

4x

rand.
atk *rand.*
dim *rand.*

245

Measure 245: Treble clef. The melody consists of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats).

249

pizz

rand.
atk *rand.*
dim *rand.*

4x

10

253

5 4 3

pp *ff*

257

7 7 7 7

ϕ

[4] - [7]

261

7 7 7 7

265

5 5 5 5

ϕ

[4] - [7]

269

5 5 5 5

273

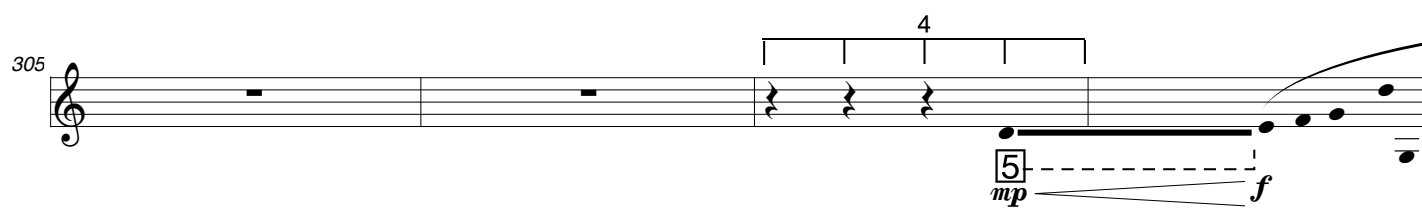
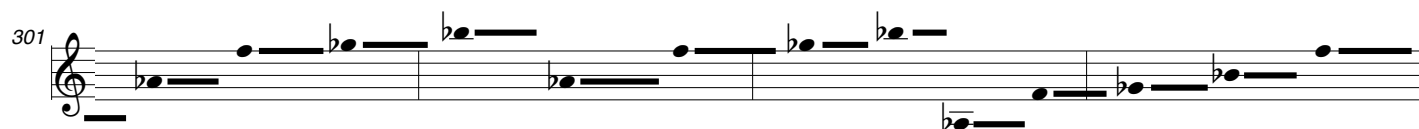
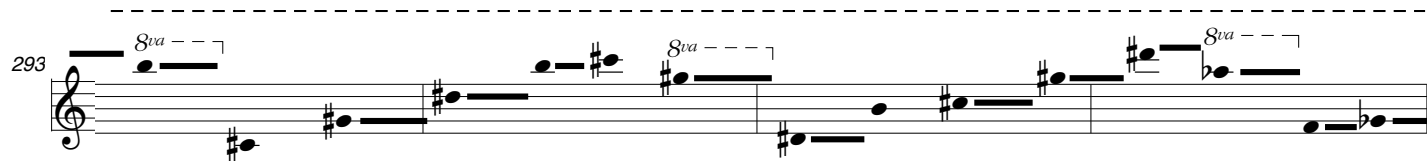
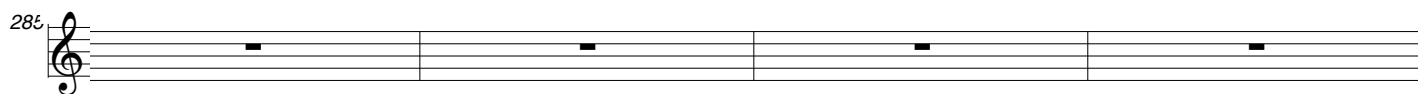
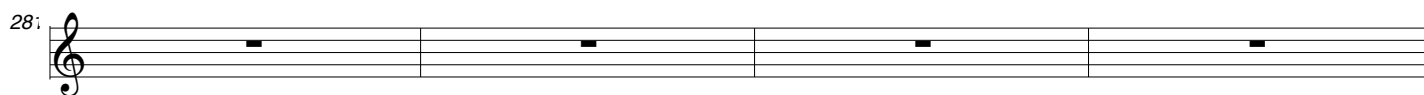
5 7 7 5

ϕ

[4] - [7]

277

5 6 8 5



309 *ff* *mp* 3 ϕ

313 *tenuto* 5

317 *non vibrato* *mf* 6

321

325 5 7 3

329 *lento* *f* 7 5 4

333 3 5 4 *p*

337

3

5:2

7

5


345

repeat very fast non evenly

345 ** rit* ϕ 3 *8va*

357

The first system of the musical score for 'The Little Boat' begins at measure 361. It features a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by a quarter rest, then a half note G4, and another quarter rest. This is followed by a half note A4, a quarter rest, and a half note B4. A bracket above the first four notes indicates a quintuplet. The dynamics are marked *f* (forte) under the first note and *ff* (fortissimo) under the eighth measure. The tempo is marked *p* (piano) at the start of the second measure of the system. The system concludes with a triplet of eighth notes (G4, A4, B4) beamed together, followed by a quarter rest. A double bar line separates this system from the next.

377 

389 $sp \rightarrow sp \rightarrow st \rightarrow st \rightarrow sp \rightarrow st$

ff **mf** **f** **mf**

393

s → *st* → *sp* → *sp* → *sp* → *st* → *st*
→ 3 → 4 → 2 → 2 → 4 → 2
d → *mf* → *f* → *ff* → *mf* → *mp* → *f*
4 5 6 4 4 5

397

sp → *sp*
2 → 4
3 6
mf → *f*

401

4 5 4
mp → *f*

405

1. 2. 7.
f → *mp*

409

7 5
f → *mp*

413

very fast
3 4 5
mp

417

3.
mf

425

5

tenuto

f

mp

7

429

5

5

4

f

5

4

f

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 433, features a treble clef and a key signature of one sharp (F#). The melody is a continuous, high-frequency oscillation between the notes F# and G. The bass line is a continuous, low-frequency oscillation between the notes F# and G. The first system ends with a fermata over the final note. The second system begins with a common time signature (C) and a key signature change to one flat (Bb). The melody is a continuous, high-frequency oscillation between the notes Bb and C. The bass line is a continuous, low-frequency oscillation between the notes Bb and C. The second system ends with a fermata over the final note. The score is marked with a forte dynamic (f) and includes a tempo marking of 10 beats per minute.


437

tenuto


st

mp *f* *mp* *f* *mp*

441



445



5

449

5

8va

ϕ

7

mf

mf

453

5

st

mf

457

sp

ϕ

5

7

461

6

ϕ

sim

mf

mf

465

7

f

p

Entropy

MAX

MIN

sp

$pppp \rightarrow ffff$

$\#$

2

3

4

0

1

2

3

469

duration range

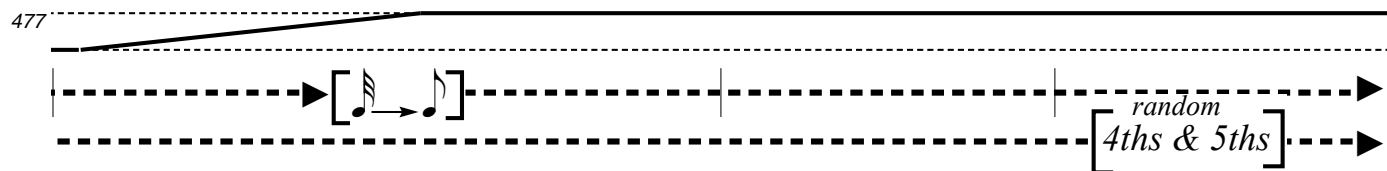
$[\text{note} \rightarrow \text{note}]$

* more long notes

473

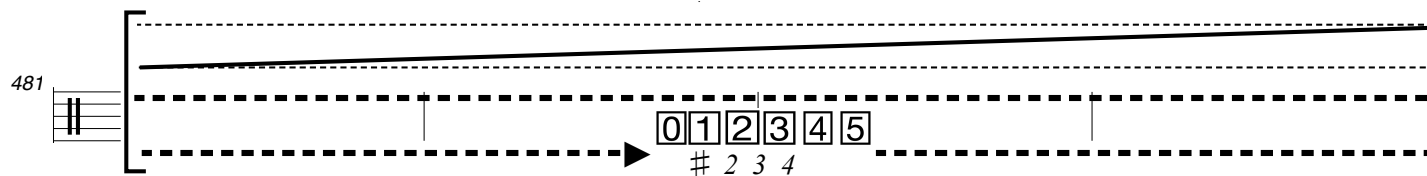
$[\text{note} \rightarrow \text{note}]$

477



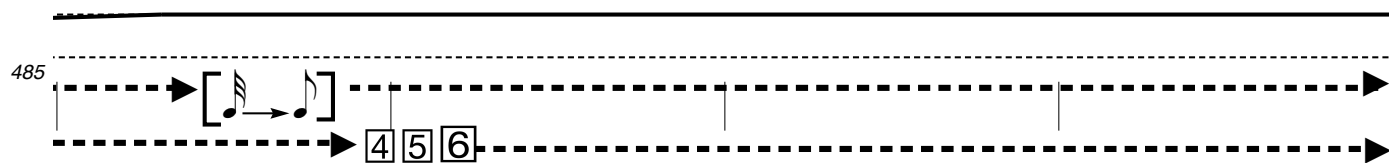
[random 4ths & 5ths]

481



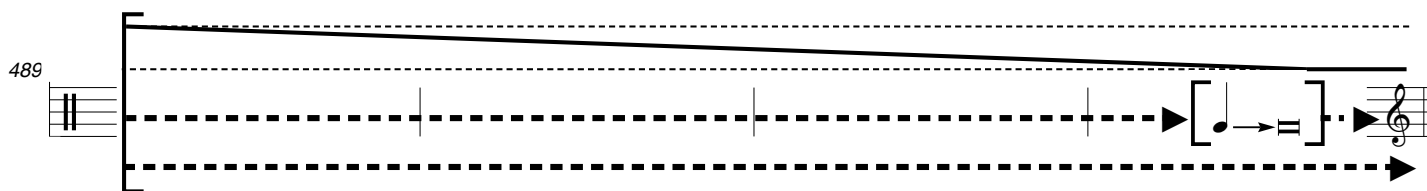
0 1 2 3 4 5
2 3 4

485

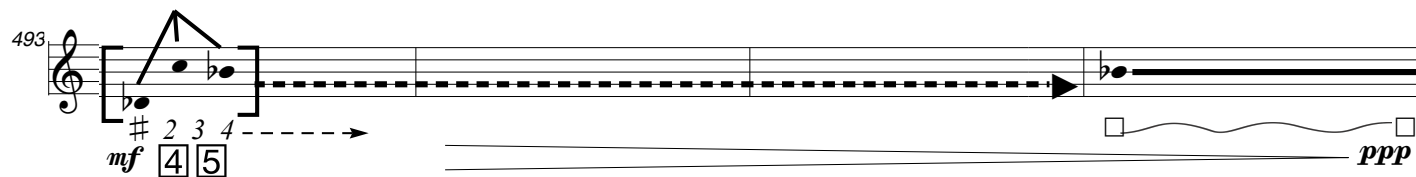


4 5 6

489

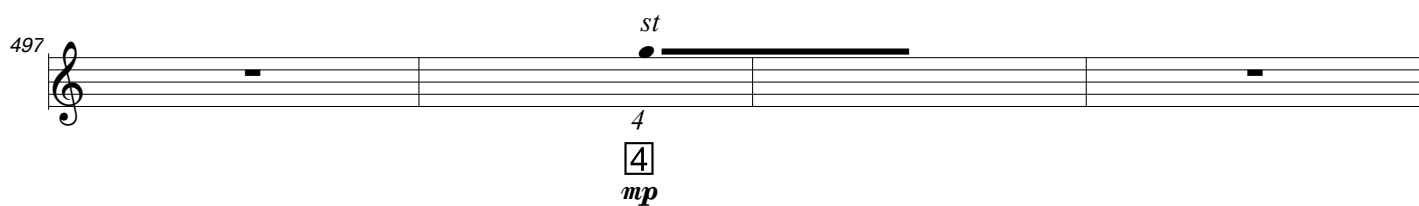


493



mf # 2 3 4
4 5 *ppp*

497



st
4
4
mp

501



505 *sp*
4
5
pp

509

513 3
4

517

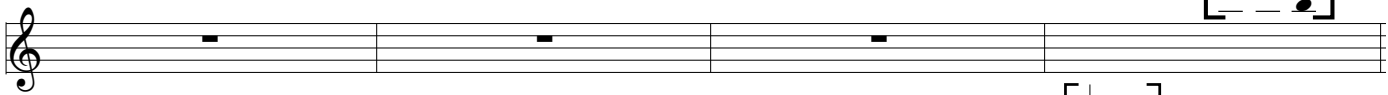
521 *p* *st* → *sp* *sp*
2
4
p 2
5
p

525

529

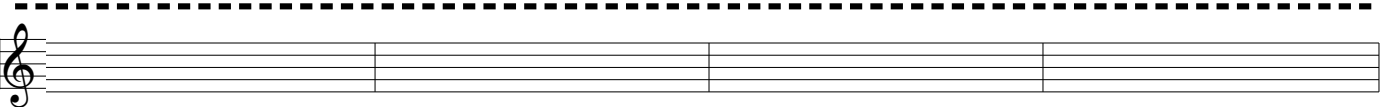
533

537




[4] - [5]
[*p - ppp*]


541



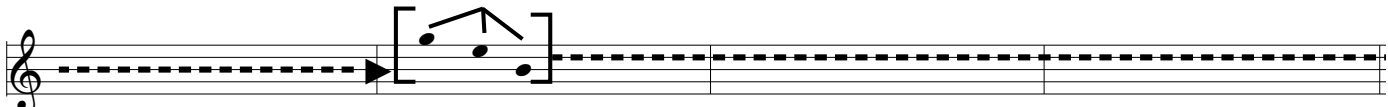
545



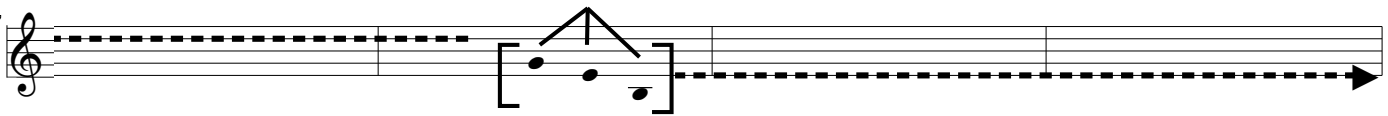
549



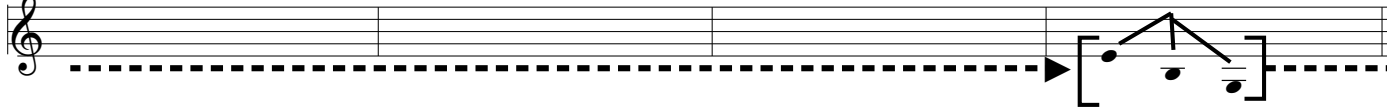
553

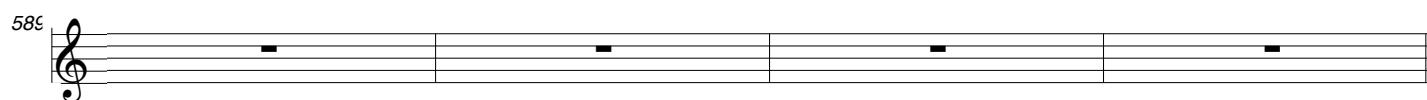
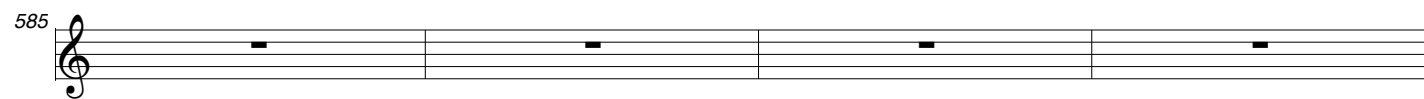
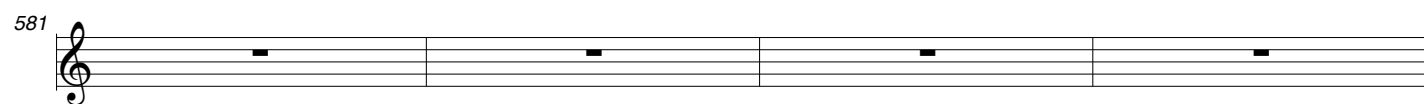
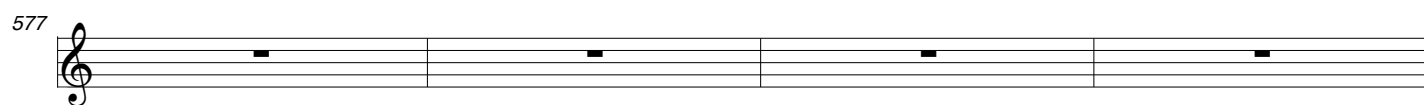
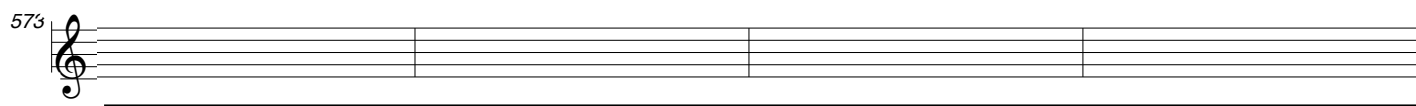
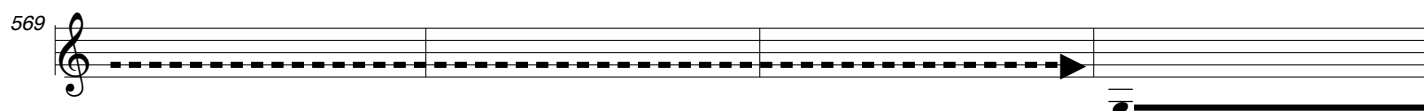
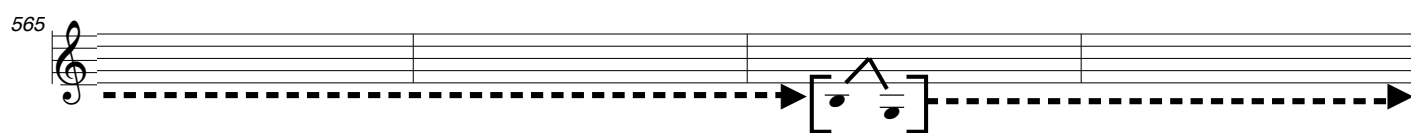


557



561





Performance notes





Cells were one permute notes or sections as indicated.



This symbol is to choose freely the section or the notes as indicated.



Pressure technique in false harmonic fingering.  is a bend with the fourth finger until  that is the fourth finger hovering above string in false harmonic position which means a normal technique playing technique.

2 3 4

The numbers are 2, 3 and 4 which indicates the interval position of the fourth finger in a false harmonic position. 2 is a mayor second of distance. 3 is a third of distance and 4 is a fourth of distance.



This symbol and its diagonal line is written so that the fourth finger moves from one pressure to another in false harmonic fingering.

sp, st

sp# and *st#* sometimes is used to indicate the distance of the bow in regards to the normal bowing position. *Sp3* means at the edge of the bridge. *St3* means at the end of the fingerboard.



Notes in this manner is spatial notation played in relation to their position in the bar.



Dotted lines usually indicate a concerted event or a simultaneous event.



This notation is aleatoric pressure levels for the fourth finger in false harmonic position.



This notation is to indicate aleatoric fourth finger positioning in between a distance of a mayor second to a distance of a fourth in a false harmonic position.



This indicates use of rules or algorithm directions regarding dynamics, positioning of the bow or other indications as indicated.



This notation indicates to sustain the note until the line stops.

VIOLA

Intento de mi organidad I for string quartet

1

Roy Guzmán
2021

♩ = 40 bpm / ♪ = 160 bpm

1
sp3 → *st3*
 [5] *mp* [6] [5]

5
st3 → *sp3*
 [6] *mp* [4] *pp*

9
sp2 *st0* *sp2* *st3*
 [6] *mf* [4] *mp* [6] *mf* [5] *mp*

13
 5:3
st3 *st3*
 [6] *mf* [5] *mp* [7]

17
st *sp* *sp* *st* *st*
 [6] *f* [5] *mp* [4] *mf* [6] *f* [6] *mf* [4]

21
 5 3
st → *sp* → *st* *st*
 [6] *f* [4] *mp* [5] *f* [5] *mp*

25
st

29

33

37

41

45

49

53

6

4

5

f

mp

mf

5

st

f

7

3

sp

st

sp

st

mp

mf

mp

f

8^{va}

sp

loco

4:3

st

sp

st

sp

mf

mp

mp

mf

f

5:3

sp

sp

st

st

sp

st

mp

f

mf

mp

mf

mf

mp

mf

st

st

sp

st

mf

6

sp

st

mf

mf

mp

mf

f

5

7

sp

f

mp

mf

f

p

57 *present*

4 3

mf *p* *f* *mf* *f*

st *sp* *st* *sp*

6 4 5 4

mp - f

61

st *st* *sp* *sp*

6 6 4 5 4

65 *shinny*

sp *sp*

mp *mf*

mp *mf*

7

sp

mf

69

3

8va

sp *st* *sp* *st* *sp* *st*

4 5 6 7 4 3 2 7

p

73

sp *st* *sp* *st*

6 4 6 6

[*p - f*]

77

sp *st* *sp* *st*

6 6 4 6 6 4

81

st *sp*

#2 3 4

6 4

f *mp*

85 *st* *sp* *st* *sp* *st*
 2 4 2 4 3
 [6] [4] [6] [4] [6]
f *mp* *f* *mp* *f*

89 [*st3 - sp3*]
 [5 4 6 4 5 5 4]
 [*mf - ff*]

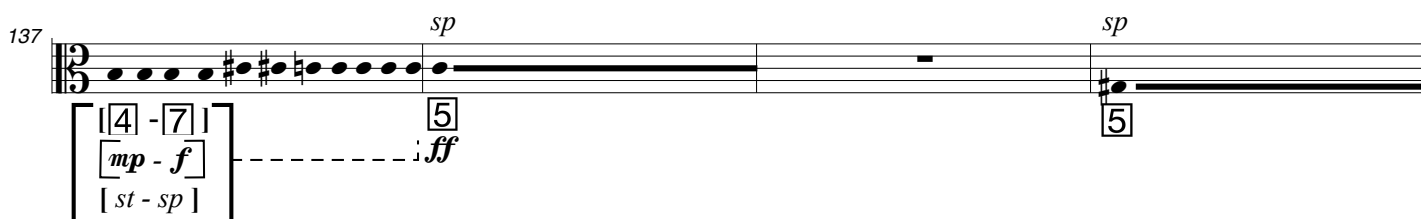
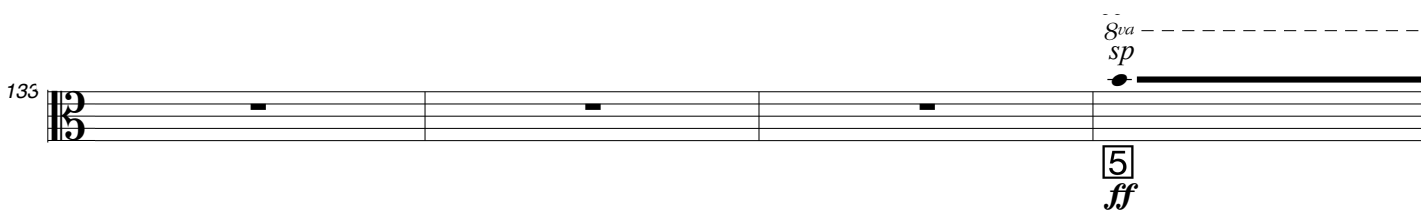
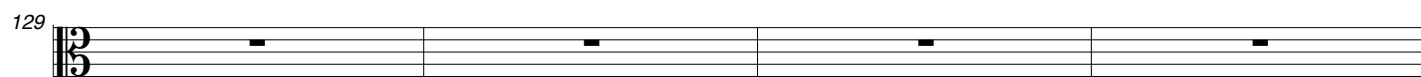
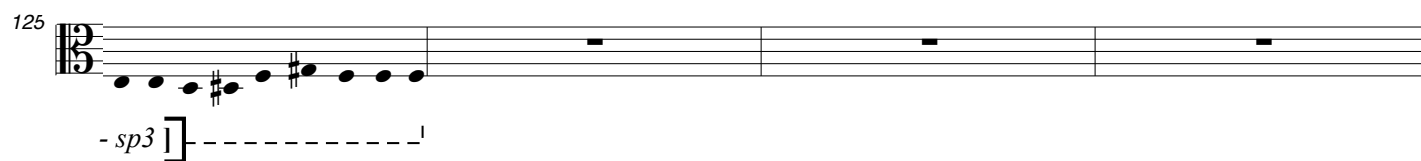
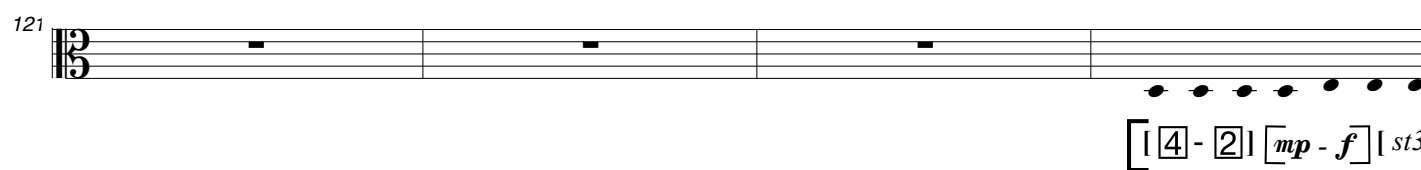
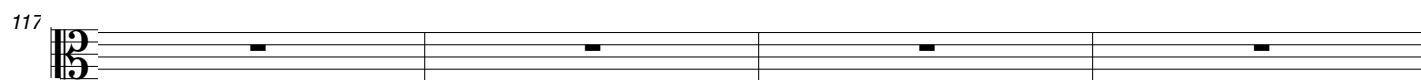
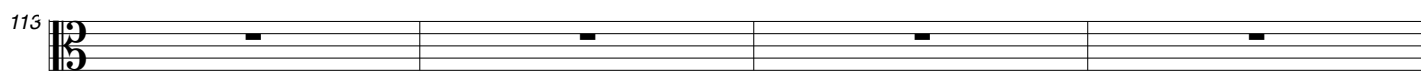
93 [6] [5] [4] [5] [4] [5] [4] [6] [5] [5] [4]
ff

97 [2]
p [[1 0] - [7] | [*mp - mf*] | [*st3 - sp3*]]

101

105 3
f

109 [[4] - [5] | [*mp - mf*] | [*st3 - sp3*]]



141 *tenuto* 7 3 *mp* *ff* *mf* *p* *f* *mp*

145 4 7:3 3 5 *f* *mp* *f* *p* *mf* *ff* *fff* *8va loco sp*

149 *pizz* *sp* *ff* *pp* *mf* *f*

153 3 *f* *mp* *presente con vibrato*

157 *[4 - 7]* *[mp - f]* *f*

161 *pizz* *arco* 3 *tenuto* 3 *f* *p* *f* *f*

165 *f* *f* 3 *tenuto* *mf* *mf*

169 *f* [4-7] [*mp - f*] [*st - sp*] *f* [5] [4]

173 [*0 - 7*] [*mp - mf*] [*st3 - sp3*]

177 [5] [4 5 4 5] *ff*

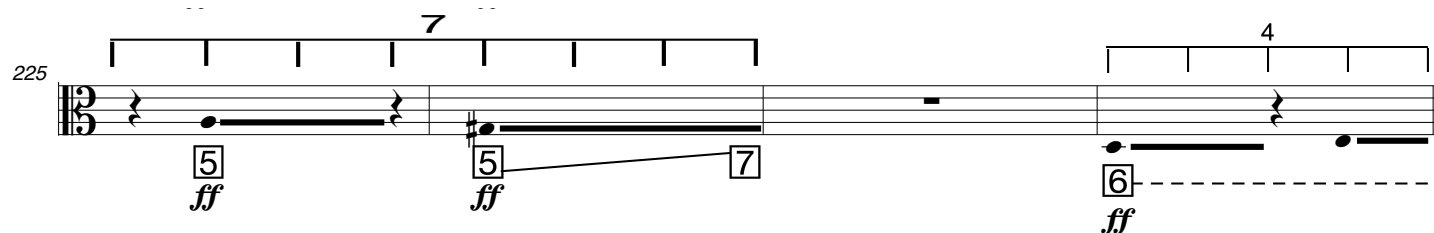
181 *mp*

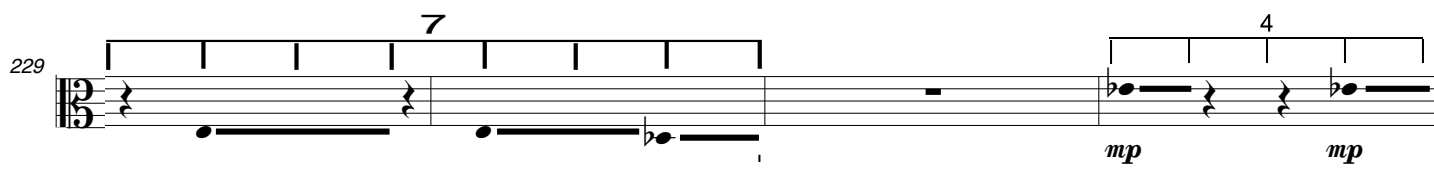
mf

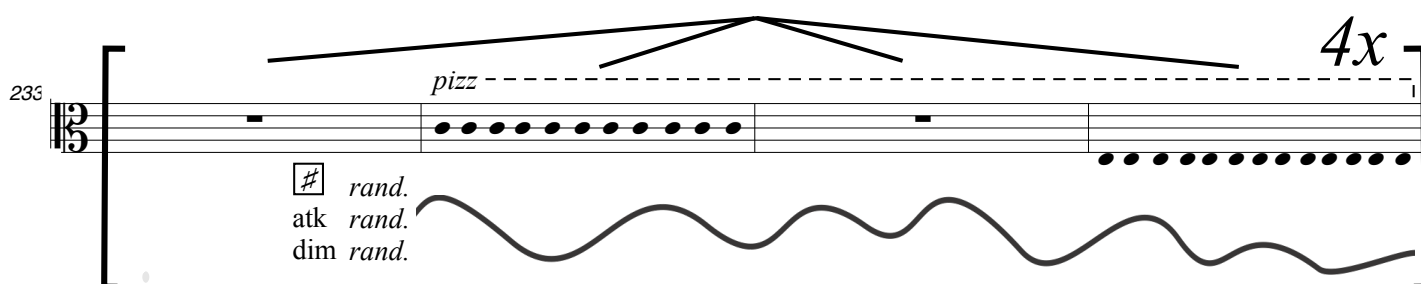
185 *f* *mp* *p* *p* *f* *p* *f* *sf* *p* *p* *mf*

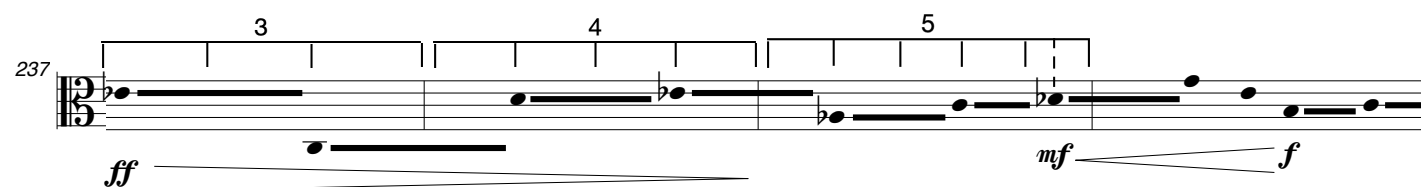
189 [6] [4] [5] *mf*

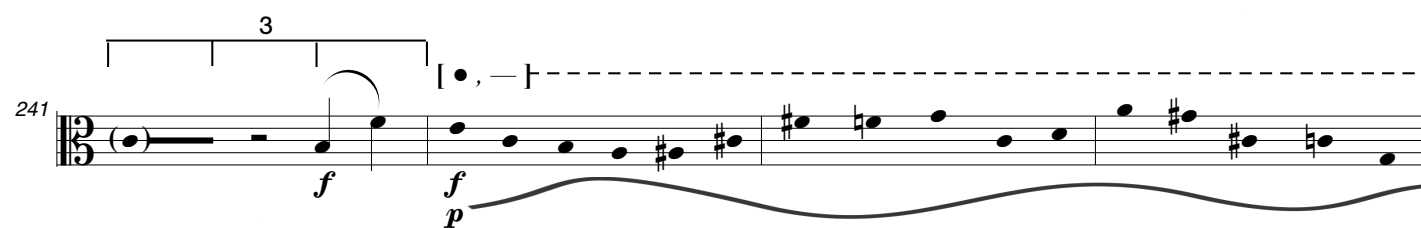
193 [*4 - 7*] [*mp - f*] *mf* *mp*

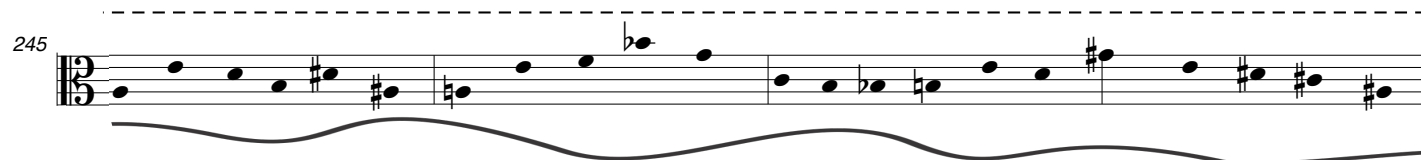
225 

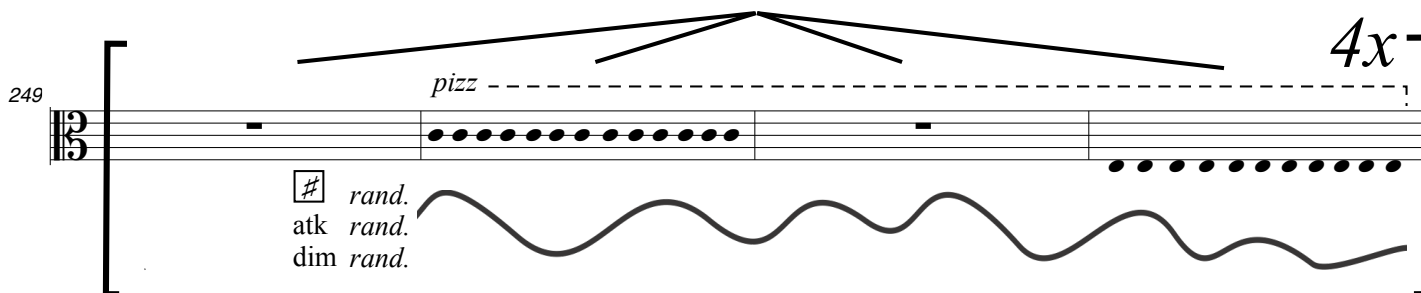
229 

233 

237 

241 

245 

249 

10

253

pp *ff*

257

[4-7]

261

[4-7]

265

[4-7]

269

[4-7]

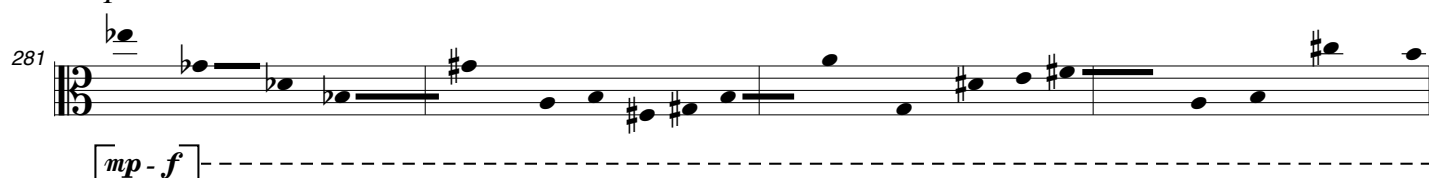
273

[4-7]

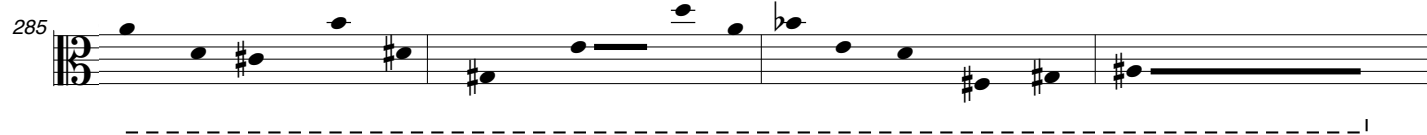
277

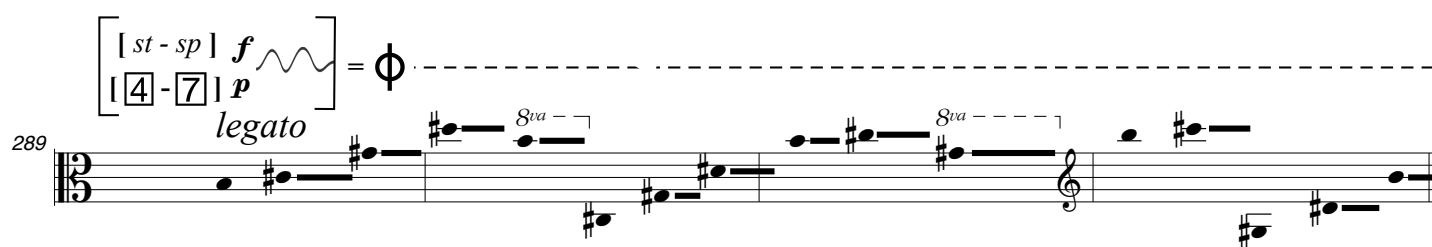
[4-7]


presente, melodioso

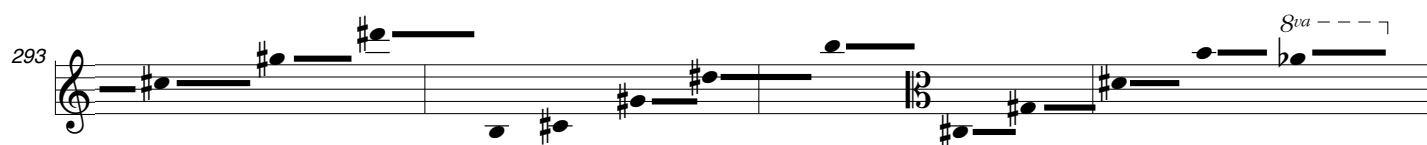
281 

[*mp - f*]

285 

289 

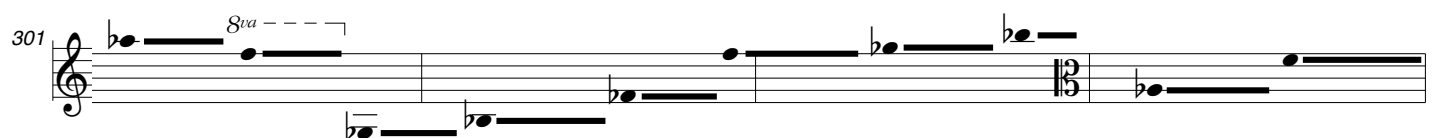
[*st - sp* | *f* ] = ϕ
[*4 - 7* | *p*]
legato
8va

293 

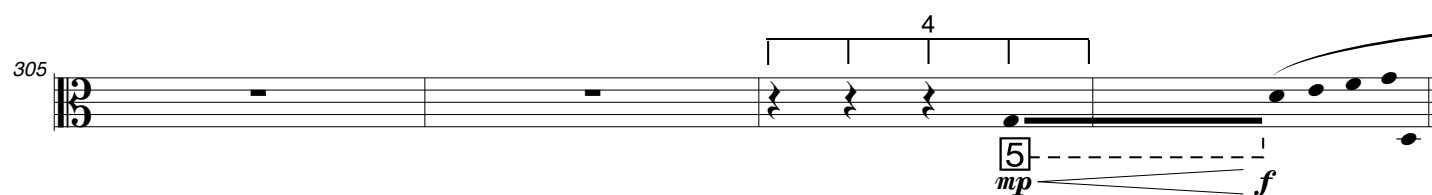
8va

297 

ϕ

301 

8va

305 

4
[5] *mp* *f*

309

3

ϕ

ff

mp

313

tenuto

5

317

6

non vibrato

mf

321

mf

325

5

7

3

329

ϕ

5

7

6

lento

f

333

3

5

4

5

p

337

p

3

7

5

341

sim ☐ *arpegiado*

repeat very fast non evenly

345

repeat very fast non evenly

*

349

* *rit*

8va

3

353

mf

ff

357

mf

7:3

tenuto

361

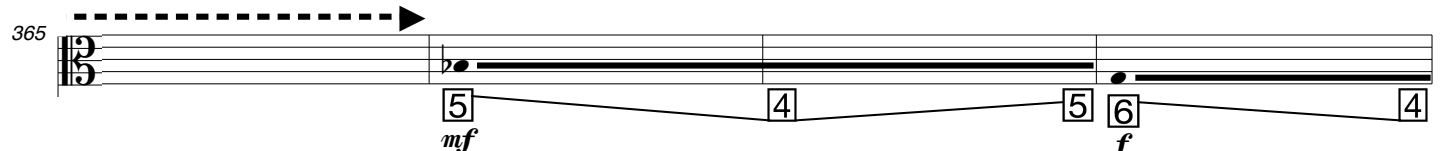
f

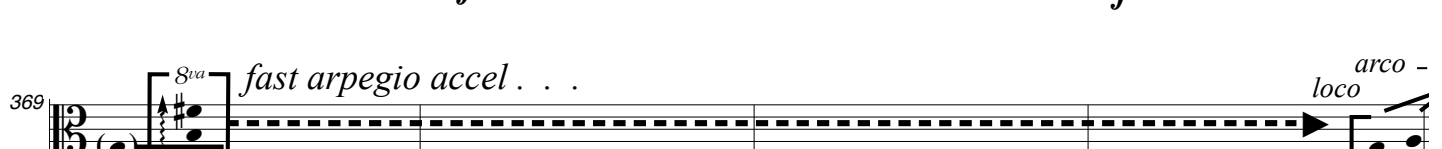
mp

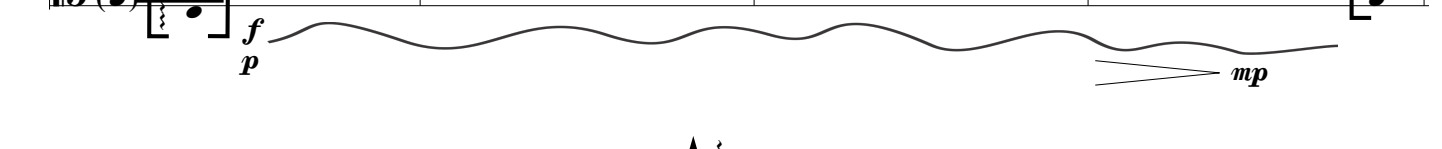
mf

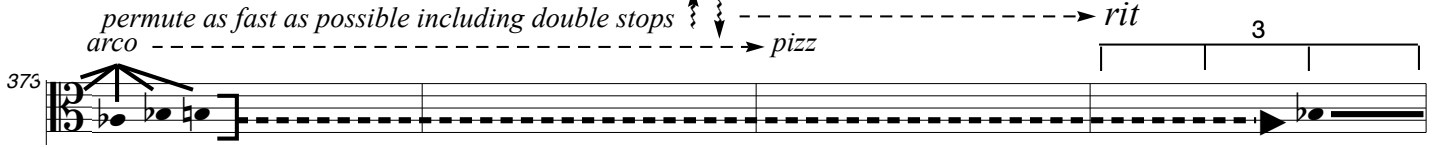
st - sp

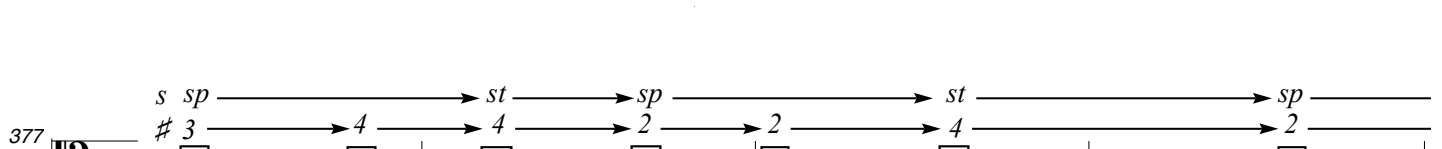
very fast

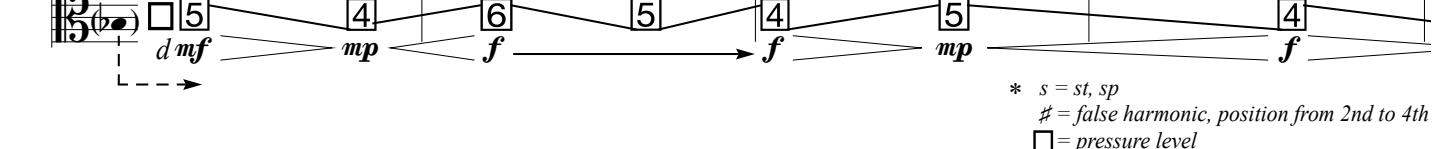
365 

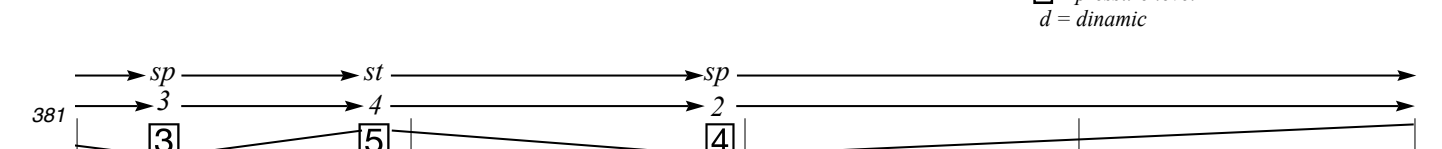
369 
fast arpeggio accel . . .
arco loco
p
mp

373 
permutate as fast as possible including double stops
arco
pizz
rit
 3

377 
s *sp* *st* *sp* *st* *sp*
 # 3 4 4 2 2 4 2
d *mf* *mp* *f* *f* *mp* *f*
 * *s* = *st*, *sp*
 # = false harmonic, position from 2nd to 4th
 □ = pressure level
 d = dynamic

381 
sp *st* *sp*
 3 4 2
mf *mp* *f*

385 
s *sp* *st* *sp* *sp*
 # 3 2 2 4
d *f* *mf* *mp* *mf*

389 
st *sp* *st*
 4 2 4
ff *f* *ff*

393 *s* → *sp* → *sp* → *st* → *sp* → *st*

→ 4 → 4 → 2 → 4 → 3

d *mp* *mf* *f* *ff* *mf*

397 *sp* → *sp*

4 → 2

mp *f*

401 *f* *pizz* *f*

5 5 4

405 *tenuto* *mp* *f*

7 5

409 *sp* *f* *mf*

7 5

413 *mf* *f* *very fast*

7 3

7 5

417 *mf*

3

$$ff$$
 f

7

 f Φ

8

 $\mathcal{G}va$

5

449 ϕ 5 8va ϕ 7 17

mf $\boxed{5}$ *mf* $\boxed{5}$

453 5 *st* \rightarrow *mf*

457 ϕ 5 7 *sp*

461 6 ϕ *sim* \square $\boxed{5}$

465 # 7 *sp* *f* *p* *Entropy* *MAX* *MIN* $\boxed{0 \ 1 \ 2 \ 3}$ $\boxed{6 \ 4}$ $\boxed{pppp \rightarrow ffff}$

469 *duration range* $\left[\text{note} \rightarrow \text{note} \right]$ ** more long notes*

473 $\left[\text{note} \rightarrow \text{note} \right]$

18

477

[J -> o]

[*random* 4ths & 5ths]

481

[0 1 2 3 4 5]

2 3 4

485

[J -> J]

[4 5 6]

489

[J -> =]

[B]

493

[J -> J]

mf [4 5]

ppp

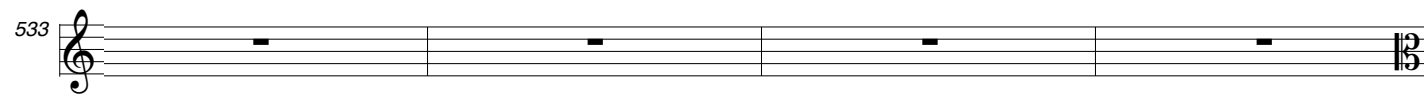
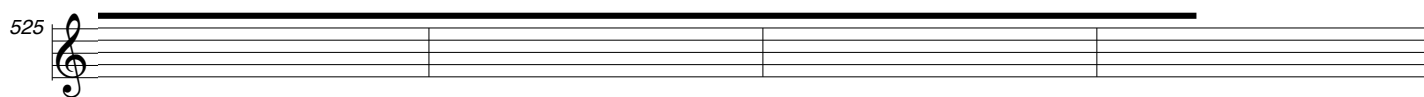
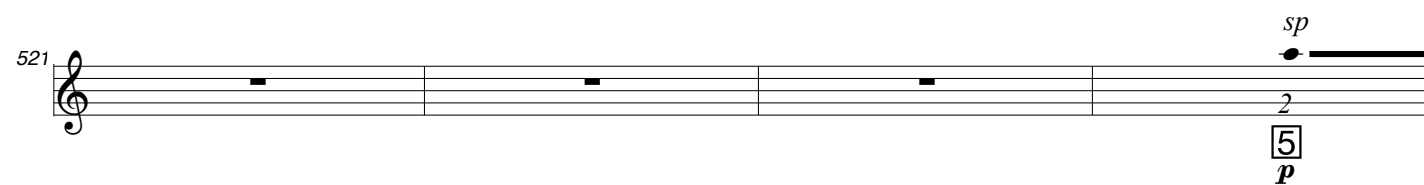
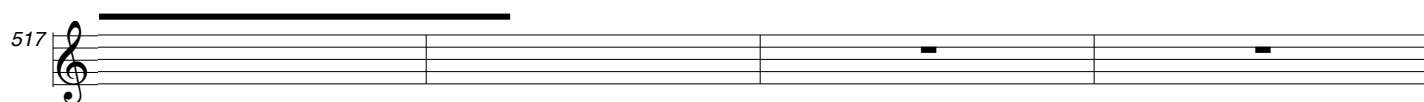
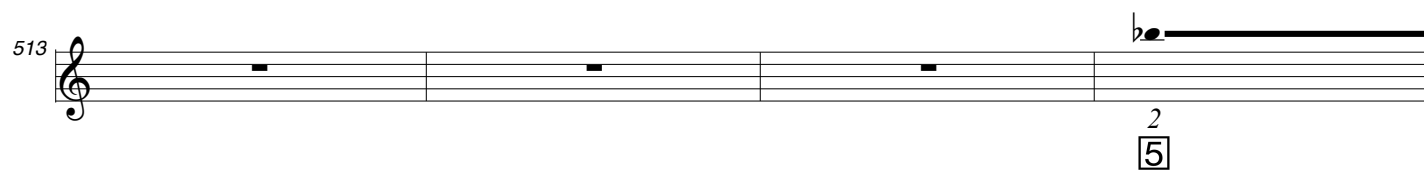
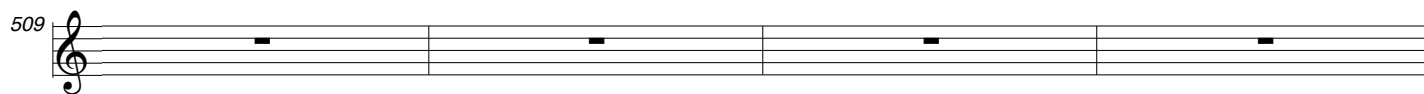
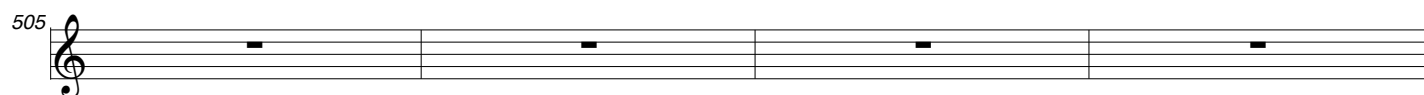
497

501

sp

[4]

p



537

p

541

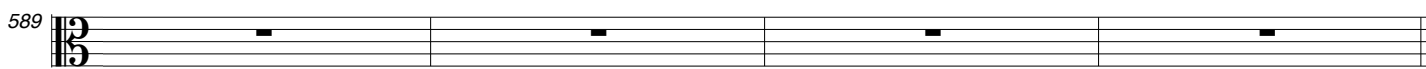
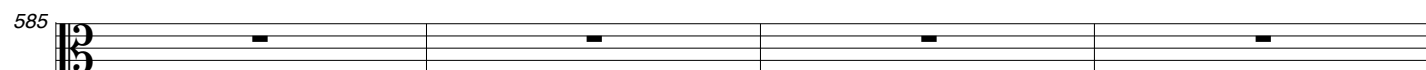
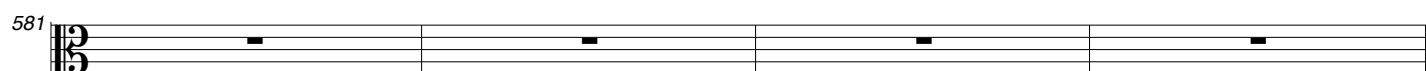
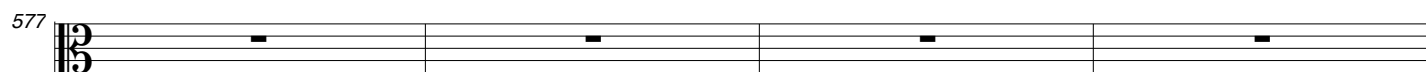
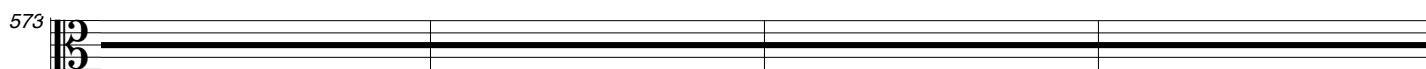
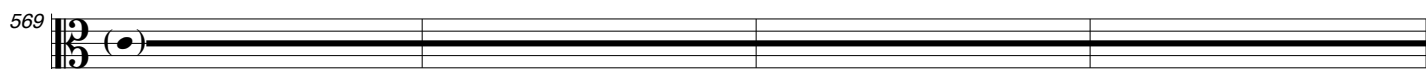
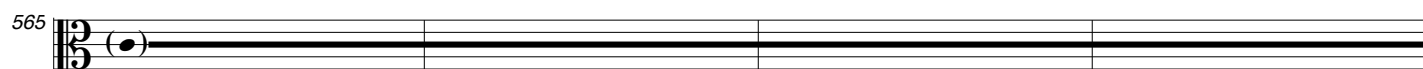
545

549

553

557

561



Performance notes





Cells were one permute notes or sections as indicated.



This symbol is to choose freely the section or the notes as indicated.



Pressure technique in false harmonic fingering.  is a bend with the fourth finger until  that is the fourth finger hovering above string in false harmonic position which means a normal technique playing technique.

2 3 4

The numbers are 2, 3 and 4 which indicates the interval position of the fourth finger in a false harmonic position. 2 is a mayor second of distance. 3 is a third of distance and 4 is a fourth of distance.



This symbol and its diagonal line is written so that the fourth finger moves from one pressure to another in false harmonic fingering.

sp, st

sp# and *st#* sometimes is used to indicate the distance of the bow in regards to the normal bowing position. *Sp3* means at the edge of the bridge. *St3* means at the end of the fingerboard.



Notes in this manner is spatial notation played in relation to their position in the bar.



Dotted lines usually indicate a concerted event or a simultaneous event.



This notation is aleatoric pressure levels for the fourth finger in false harmonic position.



This notation is to indicate aleatoric fourth finger positioning in between a distance of a mayor second to a distance of a fourth in a false harmonic position.



This indicates use of rules or algorithm directions regarding dynamics, positioning of the bow or other indications as indicated.



This notation indicates to sustain the note until the line stops.

VIOLONCELLO

Intento de mi organidad I for string quartet

1

Roy Guzmán
2021

♩ = 40 bpm / ♩ = 160 bpm

Violoncello part for "Intento de mi organidad I" for string quartet. The score is in 4/4 time and includes various musical notations, dynamics, and fingerings.

Measures 1-4: Bass clef, 4/4 time. Measure 1: *sp3* (sempre pedale), *st3* (sustained trill), *mp* (mezzo-piano), fingering 6. Measure 2: *st3*, fingering 7. Measure 3: *st3*, fingering 4. Measure 4: Rest.

Measures 5-8: Measure 5: *st3*, *mp*, fingering 6. Measure 6: *sp3*, *pp* (pianissimo), fingering 4. Measure 7: Rest. Measure 8: Rest.

Measures 9-12: Measure 9: *8va* (octave), *sp3*, *mp*, fingering 5. Measure 10: *loco* (loco), *st3*, *mf* (mezzo-forte), fingering 6. Measure 11: *st3*, *mp*, fingering 7. Measure 12: *st3*, *mf*, fingering 6.

Measures 13-16: Measure 13: *5:3* (ratio), *sp2* (sempre pedale), *mf*, fingering 4. Measure 14: *st3*, *mp*, fingering 5. Measure 15: *st3*, fingering 7. Measure 16: Rest.

Measures 17-20: Measure 17: *st* (sustained trill), *f* (forte), fingering 6. Measure 18: *sp* (sempre pedale), *mf* (mezzo-forte), fingering 5. Measure 19: *sp*, *f*, fingering 4. Measure 20: *st*, *f*, fingering 5. Measure 21: *sp*, *mp*, fingering 6. Measure 22: *st*, *f*, fingering 4.

Measures 23-26: Measure 23: *8va*, *st*, *f*, fingering 6. Measure 24: *sp*, *mp*, fingering 4. Measure 25: *st*, *f*, fingering 5. Measure 26: *loco*, *st*, *f*, fingering 6.

Measures 27-30: Measure 27: *8va*, *st*, *f*, fingering 6. Measure 28: Rest. Measure 29: Rest. Measure 30: Rest.

29 *sp* *st* *sp*

33 *st* *f* *5*

37 *sp* *st* *sp* *st*

41 *sp* *st* *sp* *st* *4:3*

45 *st* *sp* *st* *st* *sp* *st* *5:3* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *st* *sp* *st* *sp* *st*

49 *mf* *sp* *st* *6* *mf* *mf* *f* *f*

53 *8va* *sp* *f* *mp* *mf* *f* *p* *5* *7*

57 *8va* *loco* *present* *sp* *st* *sp* *st* *st* *sp*

mf *p* *f* *mf* *f* *mp - f*

4 3

4 5 6 5 4 5 6 4 5 4 5

61

65 *shinny* *sp* *mp* *mf* *sp* *p* *f* *7*

69 *sp* *st* *sp* *st* *sp* *st* *sp*

p

4 5 4 3 2 3 4 5 7

73 *sp* *st* *sp* *st* *sp* *st*

[p - f]

6 4 6 6 4 6 6 4

77 *sp* *st* *sp* *st*

6 6 4 6 6 4

81 *sp* *st* *sp* *st* *sp* *st*

mp *f* *mp*

4 6 4 2

3 4 2

85 *st* *sp* *st* *sp* *st*

3 4 2 4 2

[6] **[4]** **[6]** **[4]** **[6]**

f *mp* *f* *mp* *f*

89 *st3 - sp3*

7

[4] **[5]** **[6]** **[4]** **[5]** **[4]** **[6]**

mf - ff

93 6 5

[5] **[5]** **[4]** **[5]** **[4]** **[5]** **[6]** **[4]** **[5]** **[6]** **[5]** **[4]**

ff

97 3 7

[2] **[5]** **[6]** **[4]** **[5]**

p *mf - f* *ff*

101 *mp*

105 3

[4] **[5]**

mp - mf

109

113

141 *sp* *tenuto* *mf* *p* *f* *mp*

145 *f* *mp* *f* *p* *mf* *ff* *fff* *f* *8va loco sp*

149 *pizz* *sp* *ff* *pp* *mf* *f*

153 *f* *mp*

157 *presente con vibrato* *mp* *f* *p* *f*

161 *pizz* *arco* *tenuto* *f* *p* *f* *f*

165 *f* *f* *mf* *tenuto*

169 *f* 5 3 7 *f* [4-7] [mp - f] [st - sp] [5] [4]

173 3 [10-7] [mp - mf] [st3 - sp3]

177 [5] [5] [4] [5] [5] [5] *ff*

181 *mp* *mf*

185 3:2 5:4 5:4 3 5 *f* *mp* *p* *p* *f* *p* *f* *sf* *p* *p* *mf*

189 *vf* [6] [4] [5] *mf*

193 *tenuto* 7 *sp* *p* [4-7] [mp - f] [7] *mf*

197 *mf* *ff* *mp* *p* *f* *p*

201 *f* *p* *mp* *f* *f* *mp* *f* *f* *f* *f* *mp*

205 *sp* *ff* *p* *f* *mp - f*

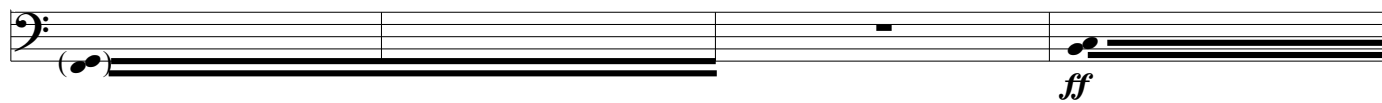
209 *4* *7* *5:3*

213 *6* *5* *4* *5* *4* *5* *4*

217 *tenuto* *7* *5* *6* *5* *mf - ff*

221 *7* *7* *5* *ff* *ff*

225



229



233

233

pizz

4x

rand.
atk rand.
dim rand.

237

237

3 4 5

ff mf f

241

241

3

f f p

245

245

249

249

pizz

4x

rand.
atk rand.
dim rand.

10

253

pp *ff*

257

[4-7]

261

[4-7]

265

[4-7]

269

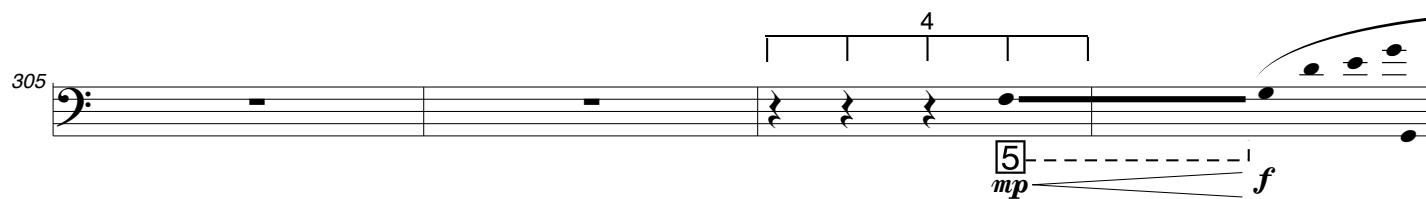
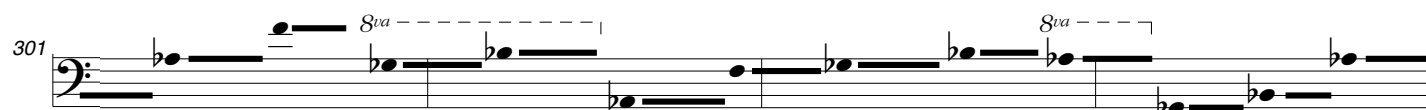
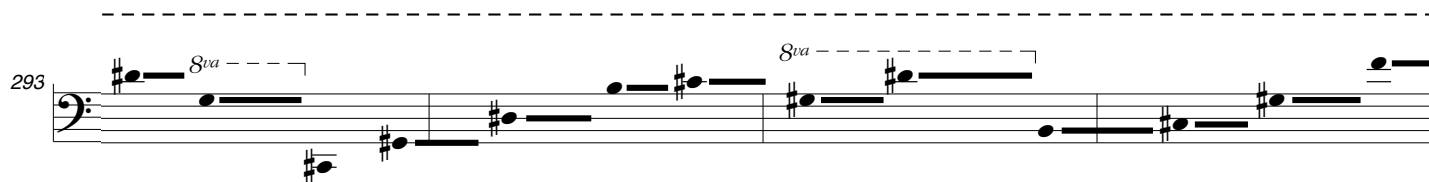
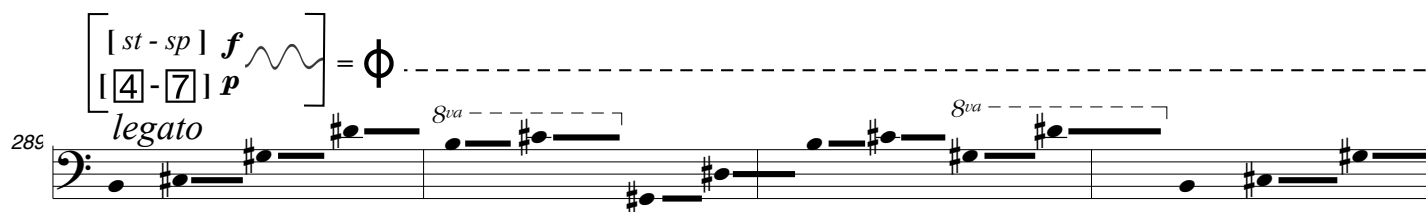
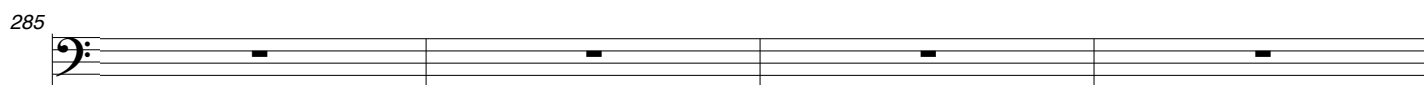
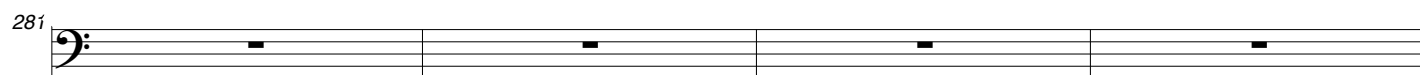
[4-7]

273

[4-7]

277

[4-7]



12

309

3

5

6

ff

mp

ϕ

313

5

tenuto

317

6

non vibrato

mf

321

325

5

7

3

329

5

7

6

lento

f

333

3

5

4

5

p

337

p

3 7 5

341 *sim* ☐ *arpegiado* *repeat very fast*
non evenly

349 ** rit* ϕ 3

353

f *f* *mp* *f*

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 353 with a whole rest. The key signature has one flat (B-flat). The dynamics are marked as *f* (forte) for the first two measures, *f* for the third measure, *mp* (mezzo-piano) for the fourth measure, and *f* for the fifth measure. The melody in the fifth measure is indicated by a jagged line with an upward-pointing arrow.

[illegible]

361 *mp* *mf* *sp* 5 4 5 6 *simil* - - - -

369 *fast arpeggio accel . . .*

f *p* *mp* *arco*

Example 1: Musical score for a single staff. The notation includes a sequence of notes with various performance instructions. Above the staff, there are several annotations: "permute as fast as possible including double stops" with a double-headed arrow, "arco" with a dashed line, "pizz" with a dashed line, and "rit" with a dashed line. A bracket above the staff indicates a triplet of notes. The score is marked with a measure number "373" at the beginning.

377

s *sp* *sp*

2 3 3

d *mf* *mf* *f* *f*

* *s* = *st*, *sp*
 # = false harmonic, position from 2nd to 4th
 □ = pressure level
d = dynamic

385

s → *sp* → *st* → *st* → *sp*
→ 2 → 2 → 4 → 3
d [4] [5] [6] [5]
ff *mf* *mp*

393

s → *sp* → *st* → *st* → *sp* → *sp* → *st*

→ 4 → 4 → 2 → 2 → 4 → 2

d > *mf* *f* *mp* *ff* *f*

6 5 4 5 6 4

397

st → *sp*

4 → 2

mp *f*

5 6

401

pizz

f

5 5 4

405

1. 2.

mf *f*

409

sp

f *f*

7 5

413

mf *f*

7 3

7 5

417

f

421

425

429

433

437

441

445

mf *ff* *mp* *f*

f

f

2

ff

3 2

5

7 5

8

5

449

5

15va

4

mp

5

mf

7

Φ

453

5

fast arpeggio

permutate ad lib

457

permutate ad lib

461

465

7

Entropy

MAX

sp MIN

6

4

#	2	3	4
0	1	2	3

pppp → *ffff*

469

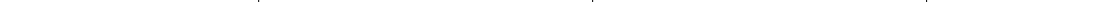
duration range

** more long notes*

473

Year	U.S. should take action (%)	U.S. should not take action (%)
1994	75	25
1996	85	15
1998	75	25
2000	85	15
2004	90	10

501



Measure 501: Bass clef, whole note G2.

505

509 *sp*

5
pp

513

517

521 *sp*

4
4
p

525

529 *st*

5
pp

533

537

like a children's lullaby

$\boxed{4} - \boxed{7}$ very slow vibrato
[*ppp* - *mp*]

541

545

549

553

557

561

